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Hollywood

JUNE

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ANET
GAYNOR

17786

EVERY GIRL
CAN HAVE GLAMOUR
...BY CAROLE LOMBARD



I'm your best friend
I am your Lucky Strike



Luckies



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The American Tobacco Company

They Taste Better

Mrs. Louis de l'Aigle Munds whose homes on Park Ave., New York, and Narragansett, Rhode Island and on the French Riviera are treasure houses of beautiful objects.

A fortune in Luxuries

**YET SHE PAYS BUT 25¢
FOR HER TOOTH PASTE**

Mrs. Munds finds Listerine Tooth Paste perfect for cleansing and so refreshing that she prefers it to other dentifrices costing much more

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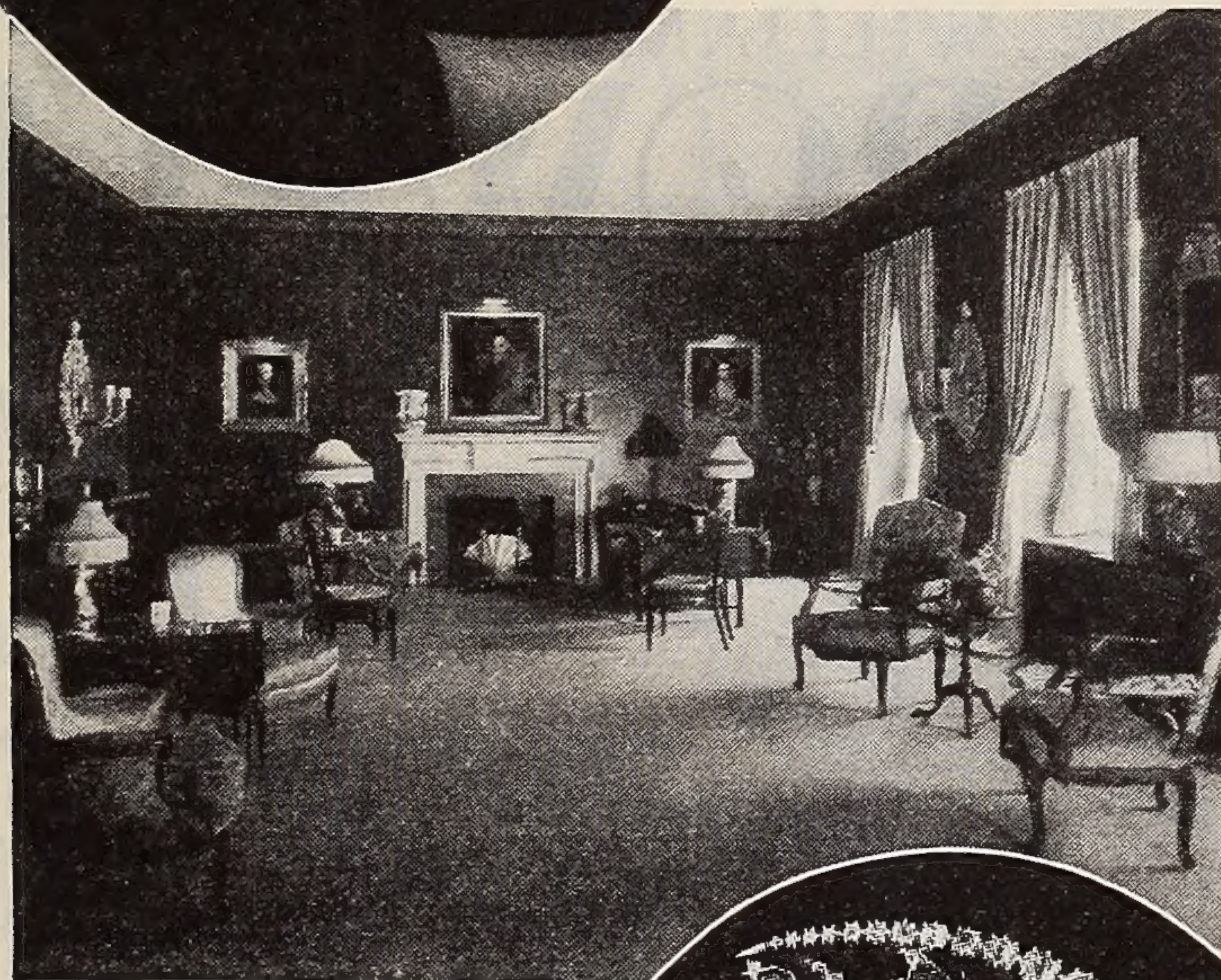
it cleanses the teeth, attacking tartar, film, and discolorations.

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Note that wonderful feeling of mouth freshness and invigoration that follows the use of this unusual dentifrice—a clean, fresh feeling that you associate with the use of Listerine itself.

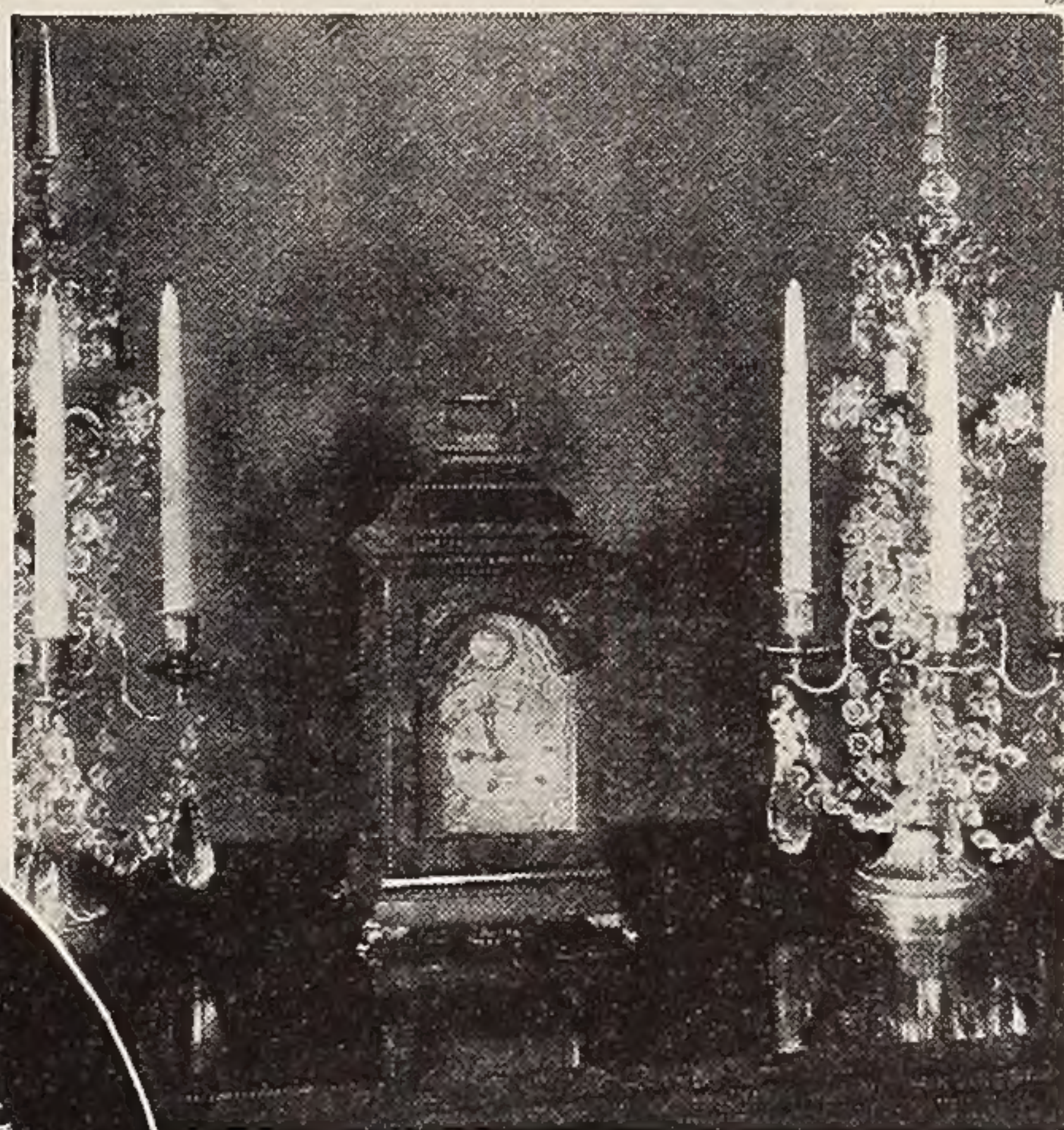
Incidentally, if you have children, it is no task to get them to brush their teeth. They look forward to that refreshed feeling and to this tooth paste's pleasant flavor.

If you are interested in economy, see how far this tooth paste goes. Get a tube today. Lambert Pharmaceutical Company, St. Louis, Mo.



The living-room of Mrs. Munds' New York home with its valuable portrait of Joseph Black by Sir Henry Raeburn.

(Below) The Louis XVI girandoles with their bases of burnished gold and their trappings of 18th century Irish glass.



Mrs. Munds' Queen Anne highboy, a priceless possession with unusual patine markings.



(Right) Unusual ruby and diamond spray brooch, a valuable family heirloom in Mrs. Munds' jewel collection.

REGULAR SIZE 25¢ NEW DOUBLE SIZE 40¢

**Listerine
TOOTH PASTE**

LET'S GO "RECKLESS"!

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Produced by
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Directed by
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A METRO-GOLDWYN-
MAYER PICTURE

JACK GRANT,
Executive Editor

Hollywood

Edited in Hollywood

JACK SMALLEY,
Managing Editor

JUNE, 1935

W. H. FAWCETT, Publisher

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Cover Painting of Janet Gaynor
by Marland Stone

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Today in Hollywood

● MEXICO HAS asked Hollywood to re-release a number of pictures to theatres south of the border for "educational purposes." Included on the request list are such films as *All Quiet on the Western Front* AND *Red Dust* . . . May Robson celebrated her seventieth birthday and her fifty-second year on the stage. M-G-M gave her a new "long-term" contract.

News Notes

... Prosperity note: A Hollywood theatre manager was arrested upon complaint of the fire department for having too many people in the house. . . . By executive order girls under contract to Fox Films are prohibited to wear slacks or trousers of any kind at the studio. Slacks are deemed not glamorous and directors casting new pictures are inclined to overlook girls so clad, say Fox executives . . . A headline announced "Famous Foreign Star Retiring." "Not very, I'm afraid," cracked Preston Foster. . . . John Boles receives more fan mail than any other star at Fox. For one solid year, Boles worked every single day. He took a seven-weeks vacation, and since that time, has begun his second year of working six days a week . . . What studio department do you guess receives the most applications for employment? You're wrong. It is the wardrobe department. Self-styled "expert" seamstresses apply from all over the world . . . Which brings to mind the story of the old-clothes man who called at Ralph Bellamy's house. Mrs. Bellamy sold him a four-year-old suit of Ralph's and the

dress she bought last week . . . Mervyn LeRoy spent as much time as he could steal away from production to be with his wife at the maternity hospital.

. . .

● CONJECTURE ABOUT what Garbo does on her mysterious trips has been futile until now. Our own detective agency was ordered on the job one day last month. Here is the detailed report:

"Wednesday, 8:30 a. m. Your operative (No. 7) went on duty, trailing subject (Miss Greta Garbo) from her Santa Monica home to corner Hollywood Boulevard and Whitley,

Garbo Trailed!

driven in black Lincoln limousine by negro chauffeur. At 9:20, subject entered Watson's tailor shop. Chauffeur followed with pasteboard suitcase. Operative saw suitcase in car and suspecting trip to begin, telephoned headquarters, 9:35.

"10:11 a. m. Subject returned to car, which then went to Pasadena, thence along Foothill Boulevard to small town, Azusa, arriving 1:20 p. m. Subject entered Hardy's Restaurant, ordered soup, mountain trout, coffee, baked apple; left waitress a twenty-five cent tip. Waitress refused to believe operative when told she had waited on a movie star; remarked subject looked nothing like Greta Garbo.

"2:05 p. m. Subject returning to car traveled to Redlands via Foothill Boulevard. Arriving 4:10 p. m., loitered in drug store, as though killing time; frequently glanced at clock. Bought carton cigarettes, two packages chewing gum. Laughing at some comic post cards, subject bought six of them with envelopes and stamps. Male drug-store cashier told operative he thought subject was wealthy tourist.

"4:35 p. m. Subject drove on to Palm Springs, where driver avoided scrutiny of resort's movie people by traveling down back-streets. Driver stopped at gas station in desert between Palm Springs and La Quinta to refuel. Lost trail in La Quinta but picked up again when operative observed chauffeur purchasing food at hotel, carried on tray to nearby bungalow. Chauffeur was then dismissed until 7:00 next morning. Subject did not thereafter emerge from bungalow, nor did she have any visitors. At 11:15, light was put out. Operative 13 relieved Operative 7 at midnight.

"Thursday, 6:15 a. m. Subject took short hike up hillside behind hotel, returning at 7:05 a. m. Changed costume, re-entered car, 7:30 a. m., proceeding to Palm Springs. Here chauffeur mailed six letters distinguishable as the comic post cards purchased. 8:45 left Palm Springs for Los Angeles, arriving there 12:35. Report ends."

There you have it—what Garbo does on her mystery trips. Exactly nothing!



—Charles Rhodes Photo

Billy Haines, Kay Francis and Andy Lawler—Her beads broke

NEWS

Universal, named by ice truck, has Twentieth birthday—Norma Shearer, housebreaker—What star owns only one evening gown?

THEY GAVE a party for "Uncle Carl" Laemmle.

Some twenty-two hundred people crowded the ancient Phantom stage (*Phantom of the Opera*) to do him honor. All studio employees from the highest to the most humble turned out. Mingling with them were a score of present-day stars and several scores of old-timers. The occasion was the commemoration of the founding of Universal City.

Laemmle Feted

Twenty years ago, Universal City opened its doors. Special trains ran from all sections of the United States, bringing internationally famous personages to the celebration. It was one of the most widely-advertised events in motion picture history, having an even greater significance than was then realized. It marked the beginning of Hollywood's reign as the world's film capitol.

The studio was a daring experiment in its day. Universal, organized seven years previously—its name was suggested by an ice truck passing the conference room where "Uncle Carl" and his business partners debated the choice of a corporation title that would "mean something big"—gambled all in building a city.

Today, in Hollywood, the whole town came to do "Uncle Carl" honor. Forty-four employees attended who have been at Universal City its entire twenty years. *Ivanhoe*, the first film made at the studio, was shown.

The festivities were at their height when "Uncle Carl" was discovered missing. Two hours later, he was found in a nearby dressing-room with some old cronies—playing poker.

TOURISTS who come to Hollywood to see stars must be keen-eyed, prepared for the unexpected. On the beach of Santa Monica, a group of motorists from Iowa were so busy staring at the lovely home of Norma Shearer that they hardly bothered to return the polite smile of a young woman, in old slacks and a sweater, who passed by, taking her daily constitutional. But they admired her nerve when she went right up to Norma's door and knocked. No reply. The patio is out of earshot of the house. They gaped again when the young woman chinned herself on the stone wall, jumped



—Charles Rhodes Photo

Glenda Farrell—Her cat wears glasses, and it is not a gag

over. They hung around, waiting to see her forcibly ejected. Nothing happened. The young woman? Norma Shearer often forgets her keys.

EVERYBODY COMPLIMENTS Tullio Carminati on his charming accent, but few know what a struggle it was for him to learn English at all. Not because of the difficulty—he already spoke four languages. He just didn't believe he would like English. Then he fulfilled a lifelong

ambition by meeting Charlie Chaplin, only to find that he couldn't understand a word Charlie said. The next day he went out looking for an English teacher.

WHEN THE Reverend Samuel J. Williams of Hopedale, Ohio, publicly denounced actor Clark Gable from the pulpit, he caused a wave of controversy to sweep the nation. First inkling came only recently that the Reverend

50c a Word

might not have been entirely averse to the publicity resulting from the attack. A prominent magazine received a letter from the Reverend Williams offering (for \$500.00) to write a thousand word story entitled "Why I Attacked Clark Gable." The unusually high rate (50 cents a word), might indicate the Reverend really anxious to keep his name out of print.

REMEMBER GWEN LEE? She was once the champion blond siren at M-G-M. At the height of her career, Gwen retired. Feeling the call for work again and not wanting to go through the heart-breaking struggle of trying to get back, Gwen, still a lovely vision, has started a Hollywood dress service.

INVITED TO ONE of Joan Crawford's very swanky formal dinners, Jean Muir had to hustle out and borrow an evening gown from one of her mother's friends. The cleaner had failed to return in time her lone dress-up creation.

And was Jean's face red? It was not. She told the story herself when another of la Crawford's guests admired the frock.

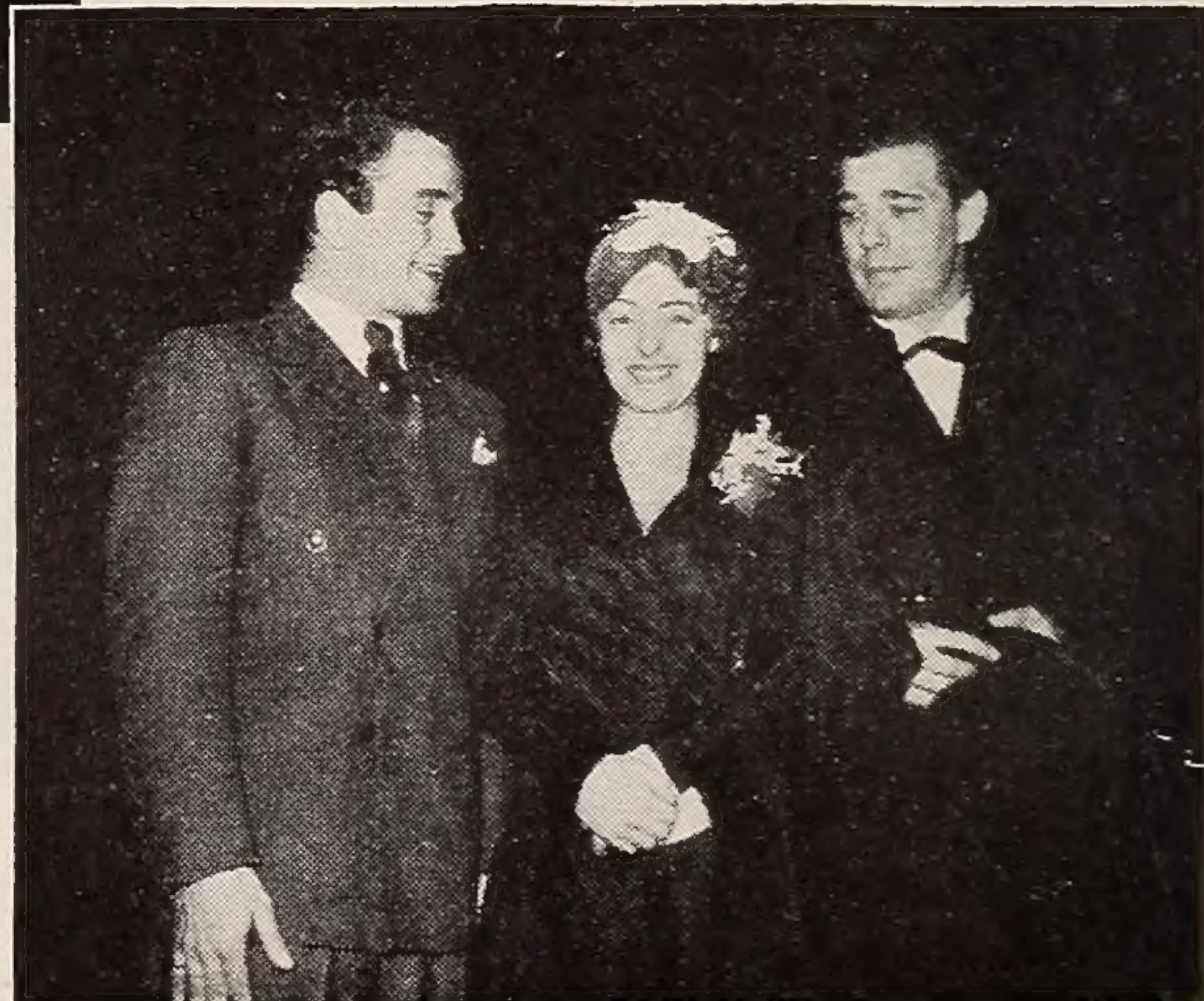
SOMEWHERE in the Pacific are two lost islands, never explored, never claimed. They've been sighted twice, once in 1840 and again in 1860. But they appear on no chart nor list of Colonial possessions, although reported verdant and teeming with game.

Adventurer

It is in search of these vaguely known, almost legendary islands that Henry Wilcox plans to put to sea in his fifty-foot schooner. He may not find the isles, this Richard, The Lion Heart of *The Crusades*, but he has sworn to keep on trying until he does make the discovery.



Universal has a Twentieth Birthday party. (Above) "Uncle Carl" Laemmle receives congrats from Henry Armetta. (Left) A group of "old-timers"—Iva Shepard, Florence Turner—first Universal star—Pat O'Malley, Priscilla Dean. (Right) Two juniors—Noah Beery, Jr., and Lon Chaney, Jr.—with Mrs. Wallace Reid



THE BLUE OF HER EYES — THE SCARLET OF HER LIPS



Bewitching Queen of Coquettes...care-free charmer...whose beauty blazed in conquest...while the world about her flamed! The private life of the world's most glamorous adventuress...who used men as stepping stones...and made history. Told against an exciting and colorful background...as big as the mighty events through which its drama rolls!...Re-created on the Technicolor screen...its breathless beauty will burst upon the world in radiant life...and glorious color!

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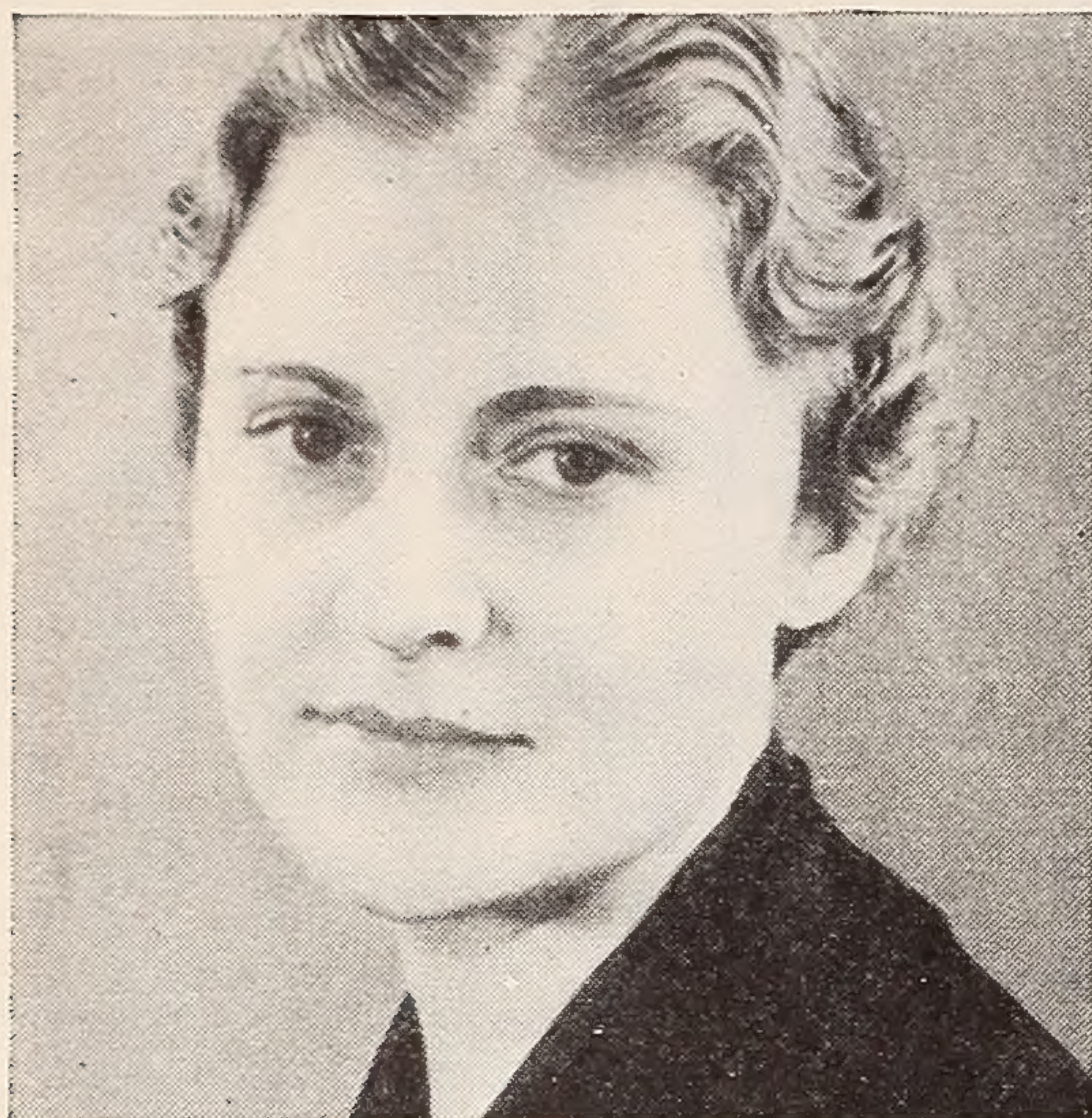
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BILLIE BURKE
ALISON SKIPWORTH
NIGEL BRUCE • ALAN MOWBRAY**

The first... full-length production photographed in the gasping grandeur of **NEW TECHNICOLOR!**...A new miracle in motion pictures...that promises to create a revolution...as great as that caused by sound!...The producers of "La Cucaracha" are proud to pioneer and present the first full-length feature filmed in the full glory of **NEW TECHNICOLOR!**

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Designed in color by ROBERT EDMOND JONES

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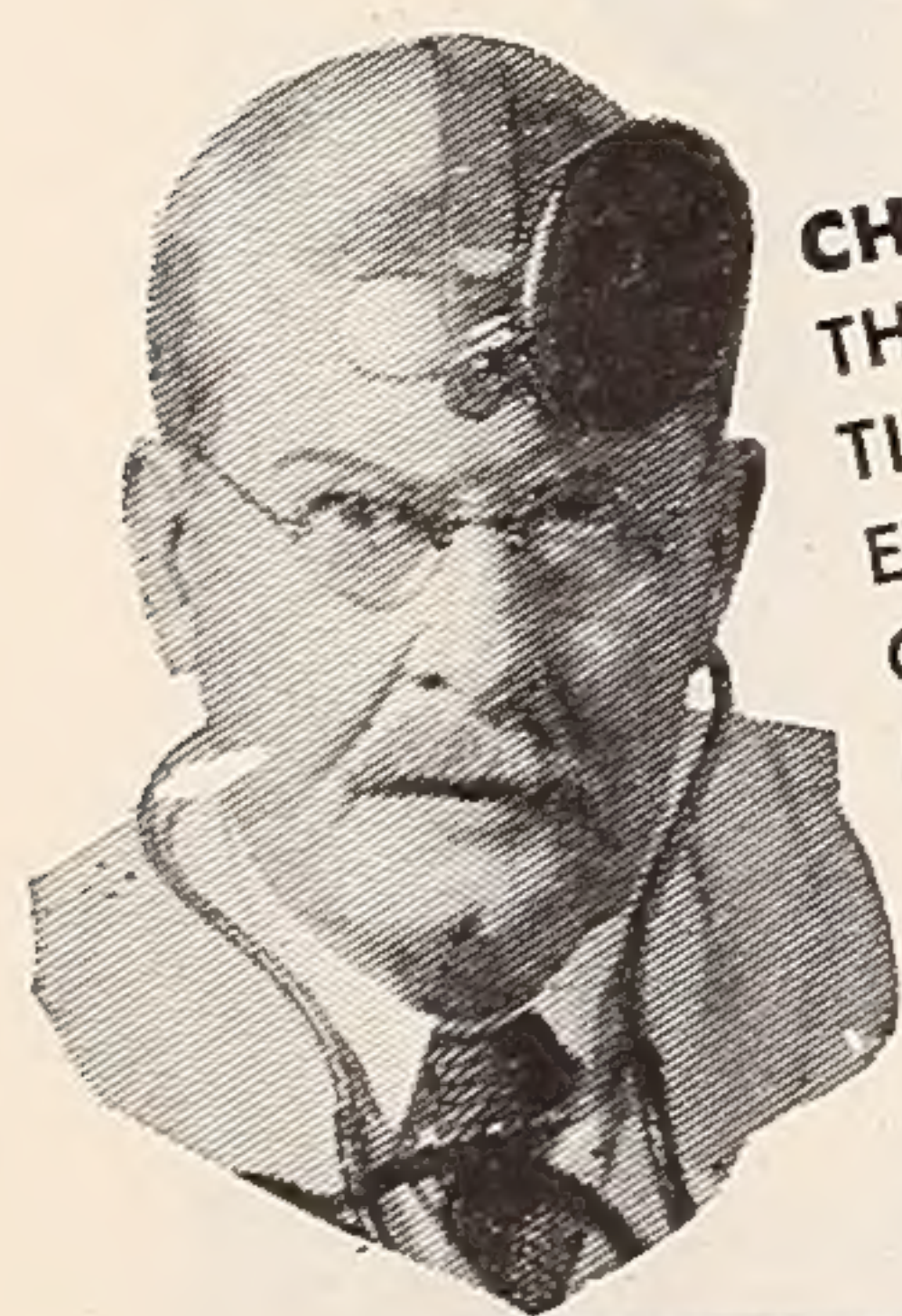
I was sallow and sort of logy



• Everything I ate seemed to give me gas—I just couldn't get my system regulated properly. My little boy suffered from constipation, too, and didn't like the taste of castor oil. His teacher advised me to give him FEEN-A-MINT. He thought it was just nice chewing gum and took it without the usual fuss. It gave him such a prompt and complete movement that I chewed one myself. That was over a year ago and I want to tell you that FEEN-A-MINT has been a welcome friend in relieving constipation. I wouldn't have any other laxative in the house.

Used by over 15,000,000 people

Our files are full of letters telling what FEEN-A-MINT does for people. Doctors know that FEEN-A-MINT does a more thorough job, and does it gently, because you must chew it—and chewing spreads the laxative evenly through the intestines so that more complete relief comes without straining and griping. Try FEEN-A-MINT yourself—you'll join the 15,000,000 people who are boosters for FEEN-A-MINT—15 and 25¢ at any druggist's.



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THEN IT MIXES WITH DIGESTIVE JUICES AND SPREADS EVENLY THROUGH THE CLOGGED SYSTEM. THAT IS WHY FEEN-A-MINT GIVES MORE THOROUGH RELIEF. ESPECIALLY ADVISABLE FOR WOMEN AND CHILDREN.

**FOR BETTER RESULTS
CHEW YOUR
LAXATIVE**

Feen-a-mint
The Chewing-Gum LAXATIVE

NEWS The amazing change in Hepburn—Fred Astaire threatens to shoot—Who is the busiest actor?

HOLLYWOOD is wondering about the change in Hepburn. The Hepburn of today and the Hepburn of yesterday are as far apart as the wild gypsy and the gentle prophet.

News of the change has been coming to us all month as *Break of Hearts* neared completion at RKO-Radio. Throughout

Hepburn Changes

the picture, the new, more subdued Hepburn wore an old horseshoe ring like you used to make as a kid, on the fourth finger of her hand. Back of this ring lies a pretty story.

While rummaging about the Scotch village set, where he was appearing with Hepburn in *The Little Minister*, young Billy Watson found the horseshoe nail and made the ring for the star, telling her it would bring her good luck. And it did. Hepburn has carried out her promise to Billy to wear it. She had the wardrobe department fashion a shield to cover the ring in close-ups, so that it can't be seen in the scenes.

Anecdote number two: Hepburn had a loud speaker installed in her dressing room so a blind woman could listen to her work. By this action, the rule of no visitors to Hepburn sets was not broken. Often during the day of the blind lady's visit, Hepburn would lean over the mike to inform the unseeing listener of the visual aspects of the scene being taken.

Anecdote number three: Hepburn wired congratulations to Academy award winner Claudette Colbert while the latter was on the train, New York vacation bound. Not only was this an unusual gesture from Hepburn, but completely unexpected as her lack of interest in the Academy Award she won last year caused much comment. Moreover Hepburn and Colbert are reported unacquainted.

Anecdote number four: Hepburn has taken up tap dancing. Instead of rehears-

ing in private, she joins a group of chorus girls to practice her routines. This snatch of conversation was caught on the set:

"Do I seem to have two left feet?" Hepburn asked her instructor.

"Nonsense, you're doing fine," answered Fred Astaire.

Hollywood is wondering about the change in Hepburn.

• • •

FRED ASTAIRE is threatening to shoot the next fellow who steps up to him and inquires, "Well, how does it feel to be a star?" He can't quite fathom all the furore in Hollywood about his success.

When he was only eight years old, Fred and his sister Adele, now Lady Caven-dish, were drawing top billing and \$200 a week on the Orpheum Circuit. At seventeen, they were occupying a featured spot in a Broadway musical hit.

Named by a committee of London tailors as one of the world's twelve best-dressed males, Fred's favorite off-stage garb is a pair of ancient and soiled gray trousers and polo shirt.

• • •

PLAYING MORE ROLES than any other screen player in 1934, character actor Berton Churchill retained for the third successive year his title of "busiest actor in Hollywood." The white-haired, veteran player appeared

in twenty-nine features in 1934, an average of one production every 12.6 days.

Second honors for 1934, went to Hobart Cavanaugh, receiving credit in twenty-four features. Seldom-mentioned Henry O'Neil was third with twenty. Amongst the ladies, ingenue Shirley Grey and character-actress Sarah Padden topped the list with thirteen features each. Minna Gombell ran third with twelve.

Busiest Actor



—Rhodes Photo

HOLLYWOOD'S ace cameraman gets a scoop. Never before have Anna Sten, Warner Baxter and Marlene Dietrich been photographed together

HOLLYWOOD

"EVERY DAY I LOVE YOU MORE"



Thrilling Words — but nobody says them to the girl who has COSMETIC SKIN . . .

IT'S WONDERFUL to *win* love — even more wonderful to *hold* it! So don't let unattractive Cosmetic Skin steal away your good looks. It is when stale make-up is left to *choke the pores* that the warning signals of this modern complexion trouble appear—tiny blemishes, dullness, blackheads, perhaps.

Cosmetics Harmless if removed this way

Lux Toilet Soap is especially made to remove cosmetics *thoroughly*. Its **ACTIVE** lather sinks deep into the pores, removes every trace of dust, dirt, stale cosmetics.

Use all the cosmetics you wish! But to *protect* your skin—keep it lovely—follow this simple rule:

Use this gentle soap before you put on fresh make-up during the day—**ALWAYS** before you go to bed at night. Remember, 9 out of 10 lovely Hollywood stars use Lux Toilet Soap!



RUBY KEELER

STAR OF WARNER BROTHERS'
"GO INTO YOUR DANCE"



LIKE SO MANY
GIRLS I USE ROUGE
AND POWDER, BUT
THANKS TO **LUX
TOILET SOAP** I'LL
NEVER HAVE
COSMETIC SKIN



- NEW ENGLAND ☐
- 4 GREAT CITIES ☐
(New York, Washington, Philadelphia, Baltimore and Atlantic Beaches)
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- ROCKY MOUNTAINS ☐
- GREAT SOUTHWEST ☐
(Indian Country and Grand Canyon)
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- MIDWEST ☐
(and Ozark Mountains)
- TEXAS ☐

Greyhound will bring it to you at a big saving . . .
so check it here, and mail the coupon

Take a pen or pencil and glance down this list of vacation areas. You are almost sure to find your long-planned summer trip included. Now to discover how you can make that trip at far less than you thought it would cost—with far more fun and scenic interest. Place a check mark after the chosen area—tear out the whole ad and mail it today. You will receive pictorial folder, fares, schedules, all necessary information. Learn for yourself how millions are getting more pleasure out of life without straining travel budgets!

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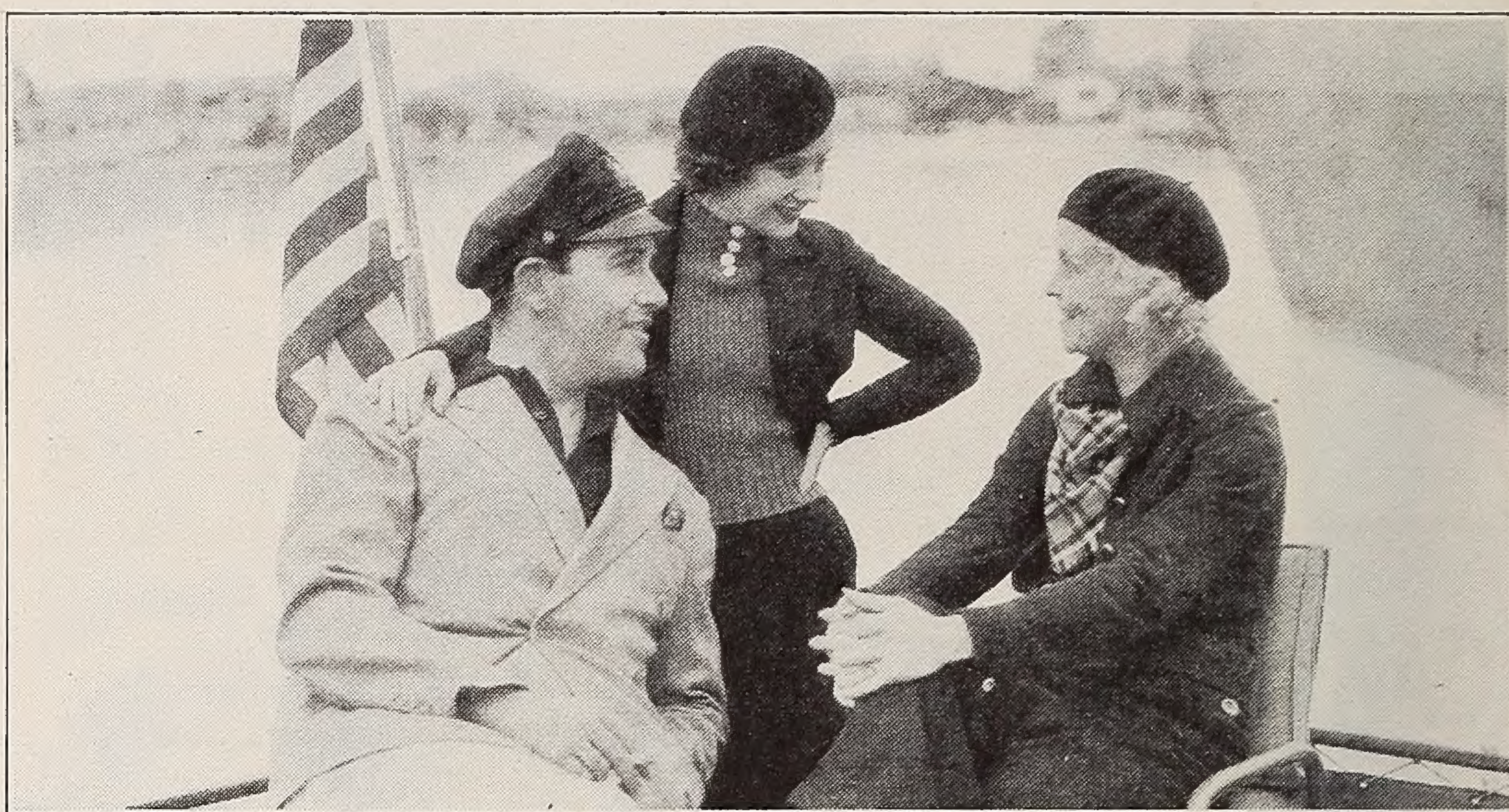
Check desired trip, fill out return address, and mail this ad to Greyhound office (nearest your home) listed above. Or jot down the place you want to visit, on the margin below, paste the coupon on a penny post card, and mail it.

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NEWS

Wallace Beery buys ironing board—A scream not in the script—Stardom at five dollars



Preston Foster owns a boat. He calls it a yacht. Aboard are the skipper himself, June Martel, and Mrs. Preston Foster (seated) the real skipper

HEFTY, GRUFF Wallace Beery trans-continentaled it via the sky paths to New Jersey, where he picked up his new specially-designed, de luxe, six-passenger cabin plane, equipped with automatic pilot, a radio compass, and all the other latest flying gadgets. Housed in its hangar near Hollywood, the craft is the swankiest airboat in the film circle.

Her Ironing Board

Wally should have taken possession of the ship two weeks earlier, when he traveled to New York to broadcast.

After completing his radio bit, Beery dashed to the nearest telephone to call little foster daughter, Carol Ann, at the Beery manor in Beverly Hills.

"How'd you like my broadcast, Darling?" asked the proud papa.

"You were grand, Daddy," answered the youngster, "but I want you to hurry home, and bring me an ironing board." Then she launched into a \$38.69 phone toll description of the sort of doll's laundry utensil she desired.

Seizing his hat, Wally rushed out on a round of the department stores, eventually locating the ironing board (price 39 cents), and, in the excitement, forgot all about his date with his airplane builders. That is why he had to go back again.

GAIL PATRICK played her greatest emotional scene in *The Big Broadcast of 1935*. Dressed as a nurse, she was supposed to administer an anesthetic to little David Holt. Just as they "turned 'em over," Gail glanced down at Davy, stretched out on the operating table. His face seemed to vanish before her eyes. In place, came the face of her younger brother, seemingly trying to speak. She screamed.

A few minutes later, some one tapped Gail on the shoulder. She was wanted on the phone. The voice on the other end came from San Francisco. It was a doctor informing her that he had just removed her brother's ruptured appendix, in time to save his life!

"I'M GOING OVER to spend a couple of days at the hospital like I planned—just for observation—drop over and see me when you finish work."

The Valiant

That was a phone message Fredric March received one day at the studio from his wife, Florence Elridge. Not until he arrived at the hospital did he know the splendid gesture she had made.

Hospital attaches told him, "Mrs. March is doing splendidly. She didn't want to disturb your work today—but she underwent a serious operation a few hours ago!"

ANNE SHIRLEY may be just around the corner from stardom. But that fact won't upset her sense of values—not if her mother can help it. At the present time, Anne's weekly allowance is exactly five dollars which is a hundred per cent boost over her allowance up to a few months ago. Back of her present success are a dozen hard years of struggle on the part of Mrs. Paris, Anne's mother, to make her daughter a star. Anne, since the age of two, has been the breadwinner of the family.

GUY RENNIE'S KING'S CLUB on Sunset Boulevard, opened in a blaze of glory. Bruce Knox, Hollywood's favorite interior decorator, had outdone himself in a color scheme of powder-blue and white.

The music was playing.

People were laughing.

Dancers swayed in rhythm.

To everyone else, it was a night of fun.

To a little girl, sitting wide-eyed in a far corner, it was a night of breathless wonderment.

Believe it or not, she was a movie star and seeing a night club for the first time, off the screen.

Her name is Jean Parker. She was escorted by Robert Taylor, getting a great kick out of being a fairy godfather.

[Continued on page 61]

"Only in Kotex can you find
these 3 satisfying comforts!"

CAN'T CHAFE... CAN'T FAIL... CAN'T SHOW

"Three exclusive features solve three important problems every woman faces. I explain them to you here because there is no other place for you to learn about them."

Mary Pauline Callender
Author of
"Marjorie May's 12th Birthday"



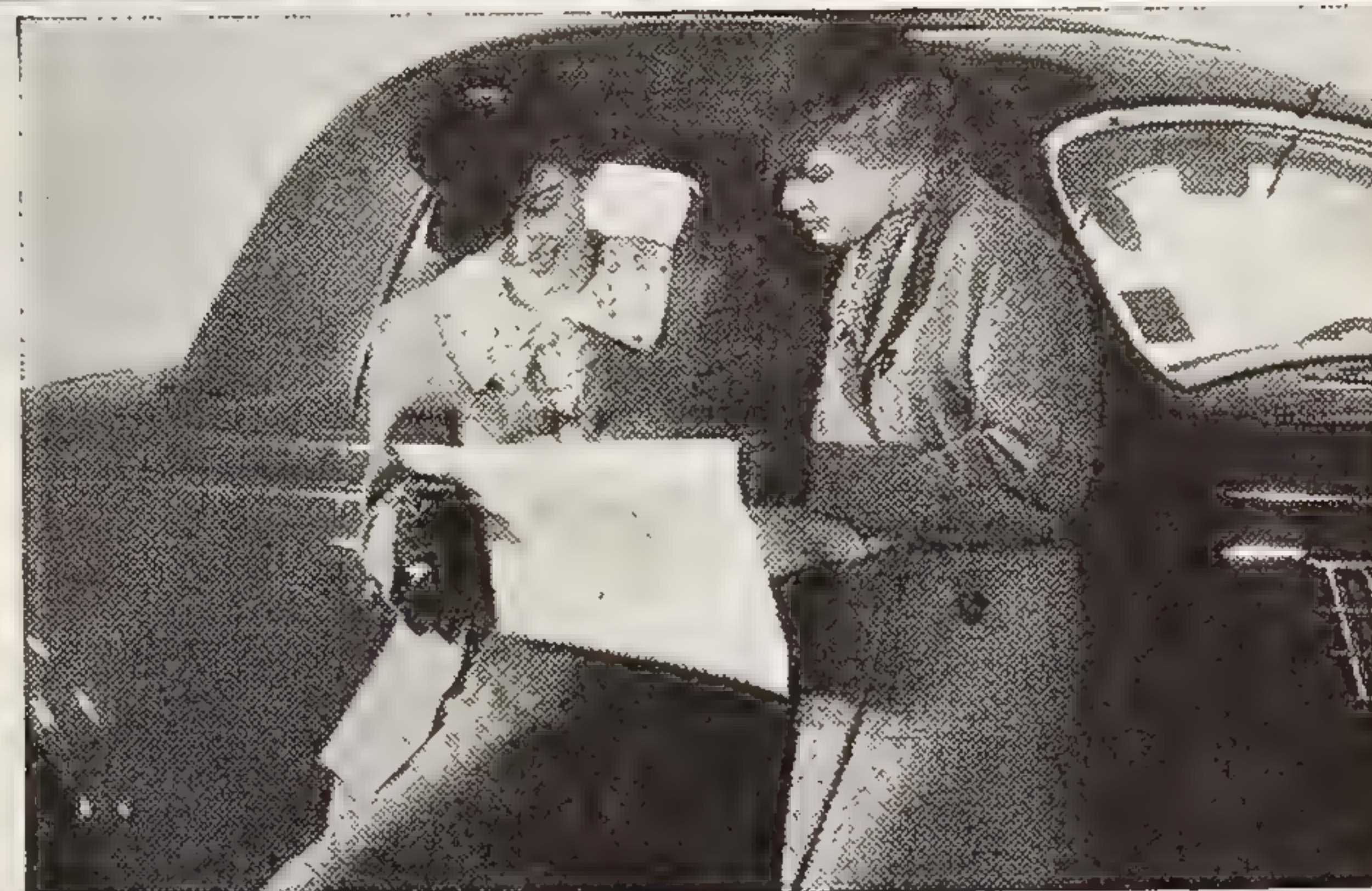
CAN'T CHAFE...

To prevent all chafing and all irritation, the sides of Kotex are cushioned in a special, soft, downy cotton. That means lasting comfort and freedom every minute Kotex is worn. But, mind you, sides *only* are cushioned. . . the center surface is left free to absorb.



CAN'T FAIL...

There is a special center layer in the heart of the pad. It has channels that guide moisture evenly the whole length of the pad—thus avoids accidents. And this special center gives "body" but not bulk to the pad in use . . . makes Kotex keep adjusting itself to every natural movement. No twisting. The filler of Kotex is actually 5 times more absorbent than cotton.



CAN'T SHOW...

Now you can wear what you will without lines ever showing. Why? Kotex ends are not merely rounded as in ordinary pads, but flattened and tapered besides. Absolute invisibility always. No "give away" lines or wrinkles . . . and that makes for added assurance that results in peace of mind and poise.



I'VE always felt that the real facts on this intimate subject were withheld from women. So here I present information every woman should know.

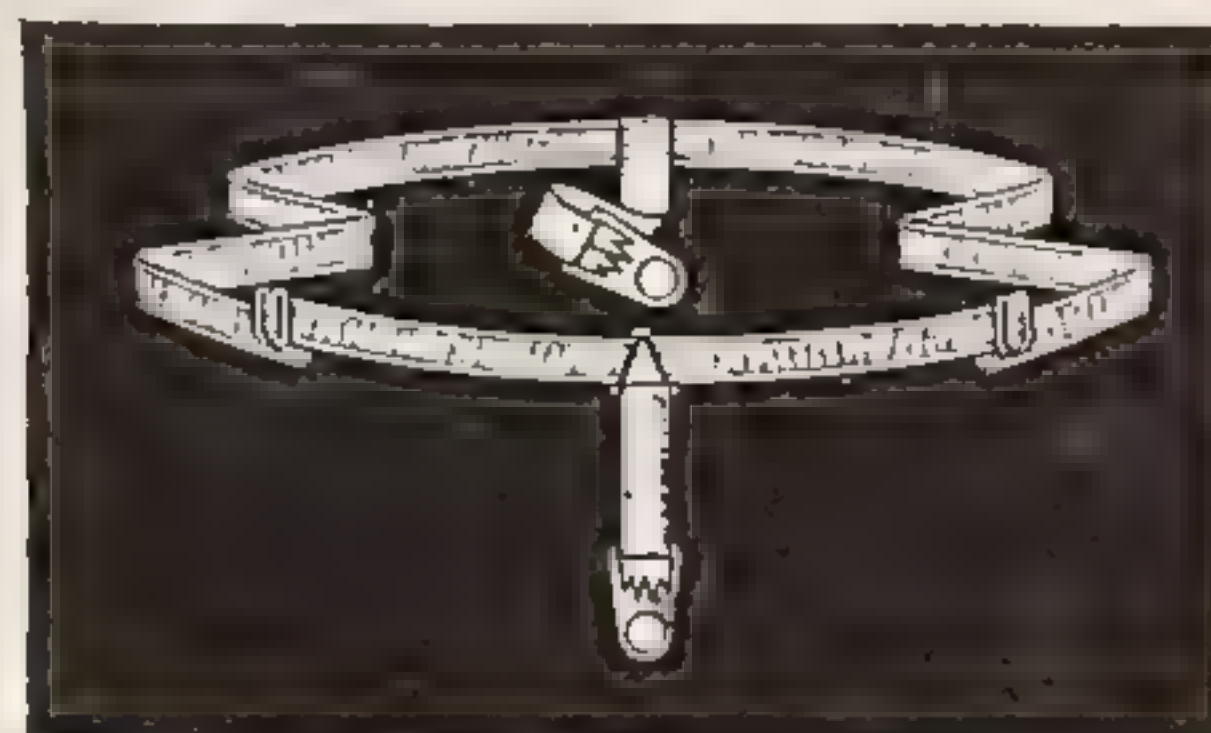
I realize that most sanitary napkins look pretty much alike. Yet they aren't alike either in the way they're made or in the results they give. For only genuine Kotex offers the 3 exclusive advantages I explain on this page—the 3 features that

bring you women the comfort and safety you seek. And with Kotex now costing so little and giving so much, there's really no economy in buying any other kind.

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The Kotex absorbent, cellucotton (not cotton), is 5 times as absorbent as cotton. It is the identical absorbent used in the majority of our leading hospitals.

NEW ADJUSTABLE BELT REQUIRES NO PINS!



No wonder thousands are buying this truly remarkable Kotex sanitary belt! It's conveniently narrow . . . easily adjustable to fit the figure. And the patented clasp does away with pins entirely. You'll be pleased with the comfort . . . and the low price.

Women who require extra protection find Super Kotex ideal. It costs no more than Regular. For emergency, Kotex is in West Cabinets in ladies' rest rooms.

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Try the New Deodorant Powder Discovery . . . QUEST, for Personal Daintiness. Available wherever Kotex is sold. Sponsored by the makers of Kotex

News of the New Pictures

As Reviewed by
JACK GRANT

Pictures rated AAAA are exceptional:
AAA very good: AA average: A mediocre

"LES MISERABLES"—(20th Century) is an experience in the theatre you dare not miss. True to the letter and spirit of the Victor Hugo classic, it is a relentless and powerful indictment of the mis-justices of justice. Its brutal cruelties are not tempered, nor does it make concessions in the name of entertainment. Richard Boleslavski's powerful direction and the magnificent artistry of the camera work highlight three of the year's finest performances. Fredric March's Jean Valjean is literally a triumph for this versatile artist who further proves his versatility by a surprising dual bit that will leave you wondering if both characters are played by March. They are. Charles Laughton portrays the sinister Inspector Javert to dominate the action by the sheer force of his ability. Sir Cedric Hardwick plays the Bishop with a quiet, sincere authority that is superb. Others too numerous for individual mention are uniformly splendid. An occasional picture like this makes us regret that we have no rating higher than —AAAA



March and Laughton star in "Les Miserables," a screen classic



Karen Morley and Paul Muni in the dramatic hit, "Black Fury"

"BLACK FURY"—(Warners) is another liberal helping of red-blooded drama. The story is right out of the headlines, as true as the news itself. Dealing with labor conditions in coal mines, it is a fresh exposé of a racket—union strike agitation. The central character, realized with keen insight by Paul Muni, is a roistering, blustering miner, content with the small joys of his own world. When his girl runs away from the poverty of Coaltown, that world crashes and Muni is easy prey for the strike makers. Realization of his error comes to him slowly but when he does realize it, he stages a single-handed strike to keep his fellows from further wrong. Karen Morley, John T. Qualen, Barton MacLane and J. Carroll Naish head the fine supporting cast. —AAAA

"STAR OF MIDNIGHT"—(RKO-Radio) is another of those murders that William Powell solves while gazing into a highball glass. It is gay, light and completely charming, with the lovely Ginger Rogers as the modern deb who decides to marry Powell and gets her man as he is getting his. Paul Kelly plays a gang leader with humor and J. Farrell MacDonald and Robert Emmett O'Connor are a swell pair of cops. The story contains a murder, a disappearance and frequent bits of gun play, but as it doesn't take itself seriously, why should you?—AAA½



Ginger Rogers and William Powell team in "Star at Midnight"

"THE MARK OF THE VAMPIRE"—(M-G-M) is an ingenious excursion into the supernatural—a mystery-horror yarn designed to thrill and chill all of you, and succeeding admirably. Obviously, a tip-off to the plot would destroy your enjoyment. But if you are fond of having your nightmares while awake, see it and scream. Lionel Barrymore, Elizabeth Allan, Bela Lugosi, Lionel Atwill, Jean Hersholt and Henry Wadsworth head the



"Mark of the Vampire" is upon Elizabeth Allan, Lionel Barrymore

cast of unusually capable actors concerned and Tod Browning, master of horror, directed. —AAA

"RECKLESS"—(M-G-M) is a deft blend of comedy and drama that affords Jean Harlow one of her best acting opportunities to date. And how she makes each moment count—singing, dancing and playing expertly. William Powell contributes a gay breezy performance as only he can. Franchot Tone, slightly more limited, likewise scores. The story is of a show girl who marries into society and is made to suffer unjustly. Basically familiar, it nonetheless abounds with new situations. May Robson, Nat Pendleton, Ted Healy and Rosalind Russell are outstanding in support of the three stars. Several smart dance numbers background the action and the climax with Jean singing is a honey. —AAA½

"CARDINAL RICHELIEU"—(20th Century) is something of a disappointment. George Arliss is not as happily cast as he has been previously in his distinguished series of historical portraits. The story falters a bit in the telling, mainly because, in attempting to confuse the intrigues of its characters, it also confuses the audience. You follow the plot only with the most intense concentration. Yet because of Arliss, the handsome mountings, and several excellent performances by Edward Arnold, Douglas Dumbrille, Francis Lister and Maureen O'Sullivan, we rate it —AAA

"GO INTO YOUR DANCE"—(Warners) is the long-awaited co-starring venture of Ruby Keeler and Al Jolson. It is a better-than-average back-stage story with catchy tunes and elaborate dance routines. Jolson plays an unreliable and drunken musical star, helped by his sister, Glenda Farrell, on the road back to Broadway. She persuades Ruby Keeler to team with him and backed by a gangster, they are about to open in New York when the gangster's flirtatious wife, Helen Morgan, and the sister's arrest on suspicion of murder, complicates things. All the principals are excellent, with Ruby Keeler especially good.—AAA

"FOUR HOURS TO KILL"—(Paramount) is an even better picture than it was a stage play under its original title "Small Miracle." Top-notch performances feature the usual action which is staged in the lounge of theatre during a performance. There we meet Richard Barthelmess, an escaped convict with his captor, Charles G. Wilson; Joe Morrison, the check room boy; Helen Mack, his sweetheart; Roscoe Karns, a prospective father; Gertrude Michael and Ray Milland, a pair of illicit lovers; Dorothy Tree, a blackmailing usherette; Noel Madison, her gangster husband; and Henry Travers, the doorman. It is a tense melodrama they enact. —AAA½

[Continued on page 52]

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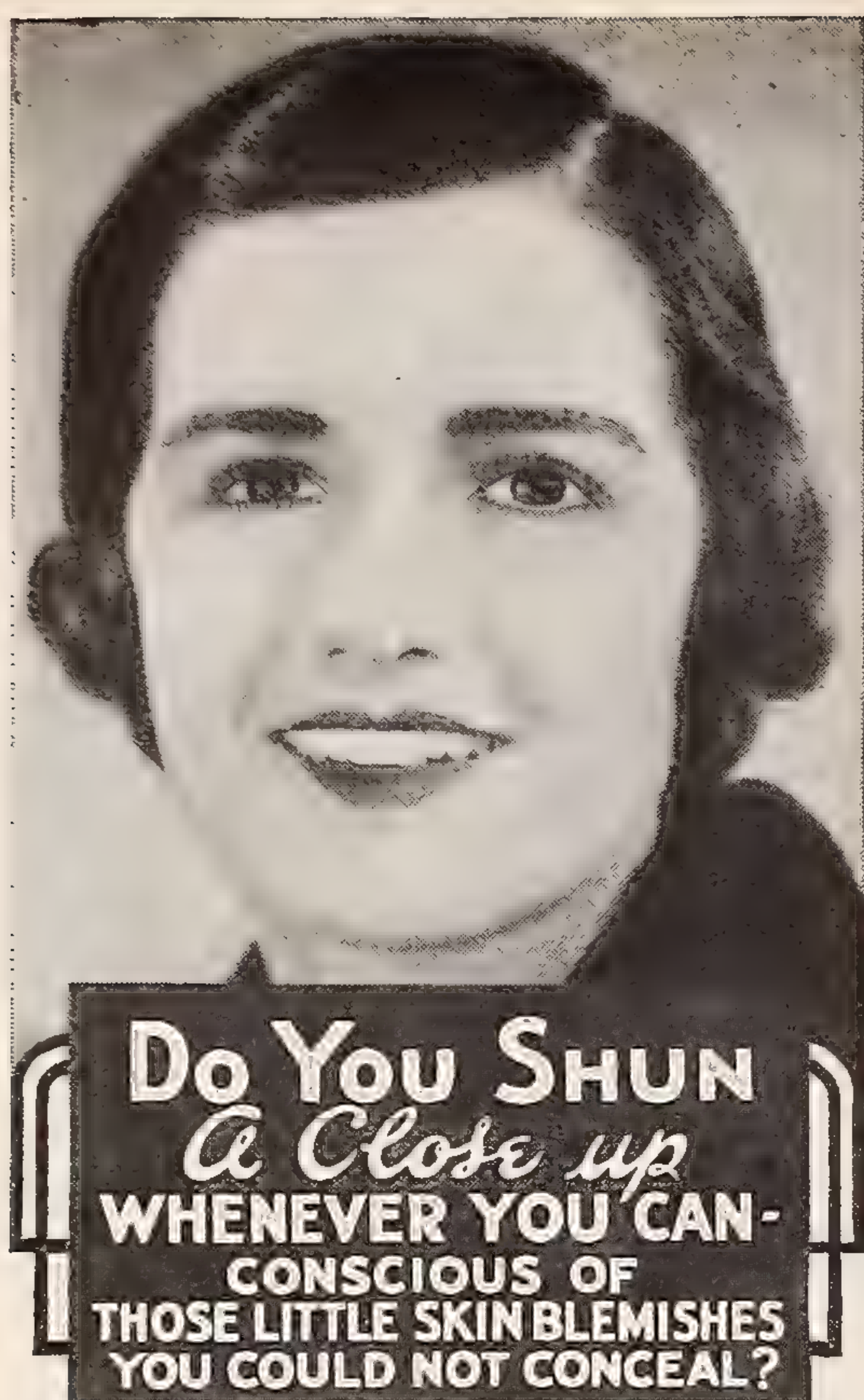
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YOU can avoid much of this embarrassment, if you will help nature heal these surface defects instead of trying to cover them up.

Your skin is sick when it is broken out and irritated from clogged, sluggish pores or blackheads or perhaps some temporary internal disturbance. It needs external medication—not beautifiers—to aid in relieving the disorder and promoting the return of natural loveliness.

The special medication in Resinol Ointment makes it particularly effective for such cases. It is so gentle, so soothing, so beneficial in its action that doctors and nurses have been using and recommending it for nearly forty years in the treatment of sick skins. Almost as soon as Resinol is applied, the soreness is relieved, and in a short time the irritated spots begin to improve. It does not smart or sting and is kind to the tenderest skin.

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Our Readers Write

But write or wrong, our readers

PRIZES are awarded every month to the contributors to this department. There are two first prizes of ten dollars each to the writers of the two best letters which, if addressed to a player, will also bring you a personal answer from the individual star. These ten dollar letters are indicated on this page by four • • • •

The two next best letters win five dollars each and are marked • • • Five more letters will bring our check for a dollar each and are indicated by • • Duplicate prizes are awarded in case of a tie and the editor of HOLLYWOOD will be the sole judge. The right is reserved to print all or any part of the letters received.

Have we heard from you? Address: Editor, Hollywood Magazine, 7046 Hollywood Boulevard, Hollywood, California.

Jean Muir Aids True Love

• • • • My Dear Miss Muir:

May I be one of the many to compliment you sincerely—even at this late date—upon your beautiful performance in *As the Earth Turns*? It was a perfectly exquisite portrayal of a fine character.

I had a personal reaction to it also which I feel may gratify you. My younger sister, on my father's ranch in Oregon, had rebelled against the life and comparative hardships. I took her, by good chance, to your picture. She sat, quiet and tense, drinking in the beauty of your acting, oblivious to us all. At last she said, "Sis, thank you. You've done Jim and me a wonderful service."

A young rancher had long loved her and begged her to marry him. Fearing the life and work she hesitated, although she knew she loved him. Your sincere work on the screen gave her new courage and in a month, they were married. Boy or girl, their first baby is to be named Jean. Their happiness is very precious to me and you can understand, I know, how grateful we all are to you. Very best wishes for a happy, successful life!

Evelyn Powell,
1243 Coast Boulevard,
La Jolla, California.

Fred Astaire Should Tip His "Top Hat"

• • • • Dear Fred Astaire:

Both my husband and I work, and we rarely find an opportunity to attend a show except on Sunday afternoons. We find, however, that our local theatre always runs the pictures-you-must-not-miss on Sundays, so we always get to see the very best ones. We saw you and Miss Rogers in *The Gay Divorcée* and *Roberta*, and enjoyed them both to the utmost.

When we see a picture, we expect complete enjoyment and relaxation. Your pictures fulfill this expectation to the letter.

You say your ability to dance is acquired through hard work. Well, aren't most worthwhile things in this world ac-



—Charles Rhodes Photo

Again little Shirley Temple drew more letters from readers than any other star. Here she is being hand printed in concrete for Filmdom's Hall of Fame—the forecourt of Grauman's Chinese Theatre

complished through hard work? You are certainly doing your bit by sending a host of people back to their work with a song and dance, just as you are doing for us.

Mrs. Carl Dail,
735 W. Matthews,
Jonesboro, Arkansas.

Congratulations to Claudette

• • • Dear Miss Colbert:

Congratulations on deservedly placing first in the 1934 roster of stars. Your magnificent portrayal of the girl in *It Happened One Night* was a joy to behold—a memory to be cherished. Happily, too, your sympathetic interpretation of successful working girls in *Imitation of Life* and *The Gilded Lily* amply justify the title "best actress."

These rôles, in which you exemplify splendid types of modern young American womanhood, have carved for your own bright self a permanent niche in Moviedom; and have made you the admiration and inspiration of countless plain folk in the vast outer audience.

Long may you charm a grateful public with those inimitable qualities which characterize your screen work; rare intelligence, acting ability, well-groomed femininity, kindly humor, and a vibrant personality that faces life with head up and courage high. And in bringing this happiness to others, may you thus find your own greatest happiness.

Mary Manning,
23 Hendry Street,
Dorchester, Mass.

HOLLYWOOD

And One Who Disagrees

• • • The Editor:

As for me, I was a bit disappointed when the awards for the best acting went to any one other than William Powell and Myrna Loy, because of their outstanding performances in *The Thin Man*. May I suggest that HOLLYWOOD conduct a department, allowing the fans to vote on the best performances according to their own viewpoint? I think this would be an interesting experiment and would of course not conflict with other judge's opinions. We would all get a big kick out of it, and give us a say, too. After all, we are the ticket buyers.

Hugh Dunton,
741 Ratcliff Ave.,
Shreveport, La.

(Editor's note: If we have any number of seconds to your nomination, we will be pleased to start such a contest.)

Stay as Young as You Are, Shirley . .

• • Dear Shirley Temple:

I have seen every one of your pictures to date. I have loved you in each film. But, my dear "wee lassie," why do they use you only in grown-up films?

Please ask for "Fairy" or Child rôles! —How we'd all love to see you in these: *The Goose Girl*, *The Three Bears*, *The Sleeping Beauty*, *The Seven Dwarfs* and oh—*Cinderella*!

I don't want you in grown up films! I want you in Fairyland where you belong! Please, Shirley!

Mollie M. Smith,
Wetaskiwin, Alberta,
Canada.

And Smart Too, Shirley . .

• • Dear Shirley Temple:

How is the world's famous little girl today? I know you are very fine and happy. I have never had the pleasure to see you in person, but have seen every motion picture of you that has been to Montgomery. I am twelve years old, but would still love to play dolls with you. We all love you down here, and save as many pictures as we can get of you. But we cannot understand why you are so smart, to be just five years old. I know your mother and daddy are proud of you. Who wouldn't be?

Mary Ellen Bayne,
509 St. Charles St.,
Montgomery, Ala.

. . And Sweet, Myrna

• • Dear Myrna Loy:

Every "movie goer," I think, unconsciously picks out an actor or actress they admire and secretly wish they were like.

I am only a "small town" school teacher with very few advantages to see what poise, graciousness and charm there are in our old world.

I have long admired your work and recently saw *Broadway Bill* and *Evelyn Prentice*. Your charming gayety and your naturalness leaves me without necessary words to express myself, so, if you will pardon the presumption on my part, I will say, "Please, Miss Loy, stay as natural and sweet in all of your productions."

Miss H. Colen Cowell,
L. Box 373,
Pennsboro, W. Va.

[Continued on page 49]

Beach Magic!



Left to Right

POLKADOT Banda-WIKIES make a beauty of every wearer! Glamorous bow-like collar...skirt-front trunks...back, brief as a wink! Black, Bermuda blue, turquoise, red, spray green, yellow . \$6.50

ESTHER RALSTON,
Hollywood favorite.

Banda-WIKIES with smart sash...serpentine stripe bandana and braided drawstring...a grand success! White, black, cruiser blue, Diabolo red, seal brown, with multi-color stripe \$6.50

GRACE BRADLEY,
Paramount featured player.

A TRICKY little maillot in Batik stitch, as lovely as lace! White, black, Bermuda blue, turquoise, spray green, tile, tangerine, \$5.95. (If skirt front desired . . \$7.50)

TOBY WING,
Paramount sensation.

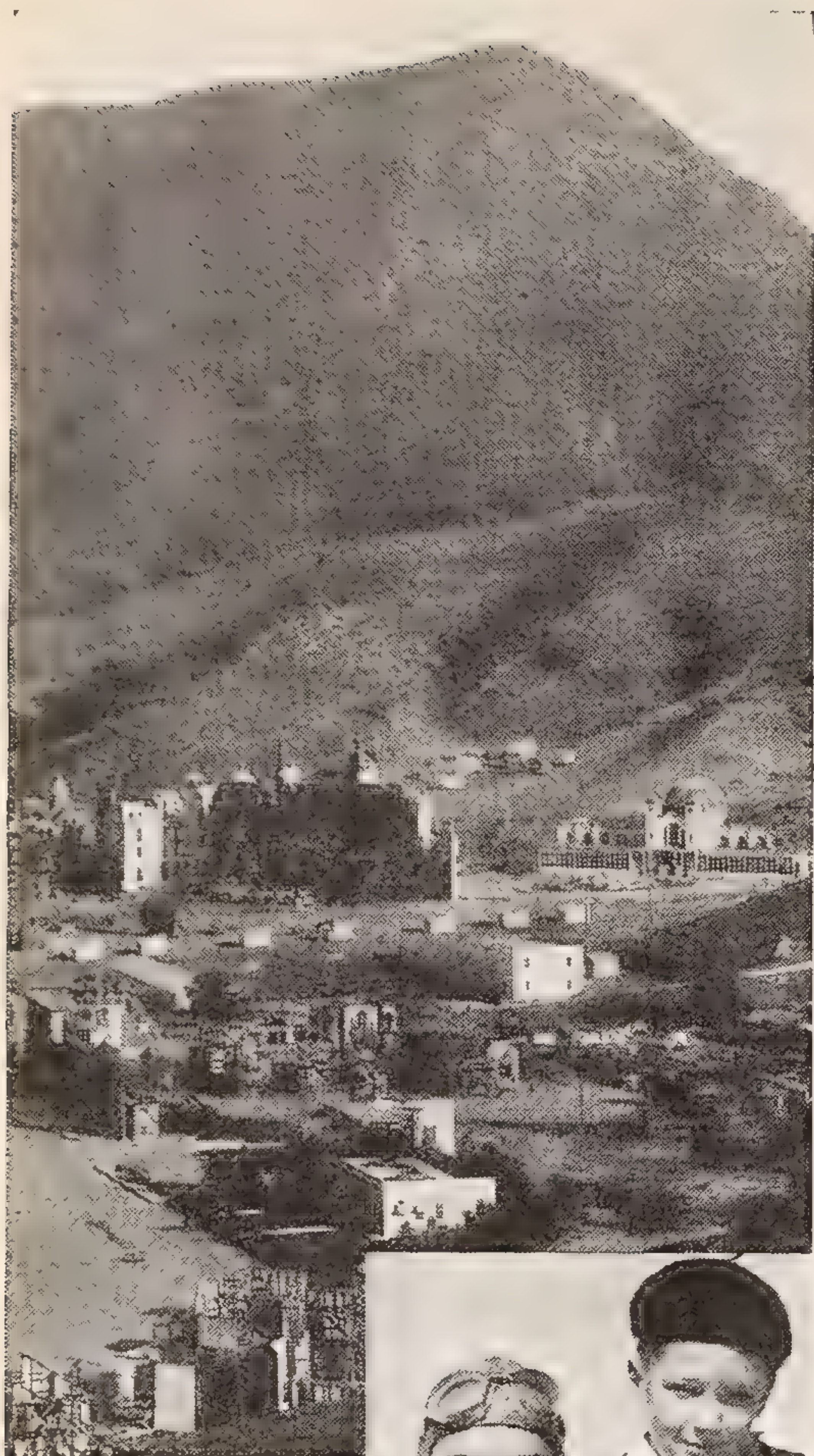
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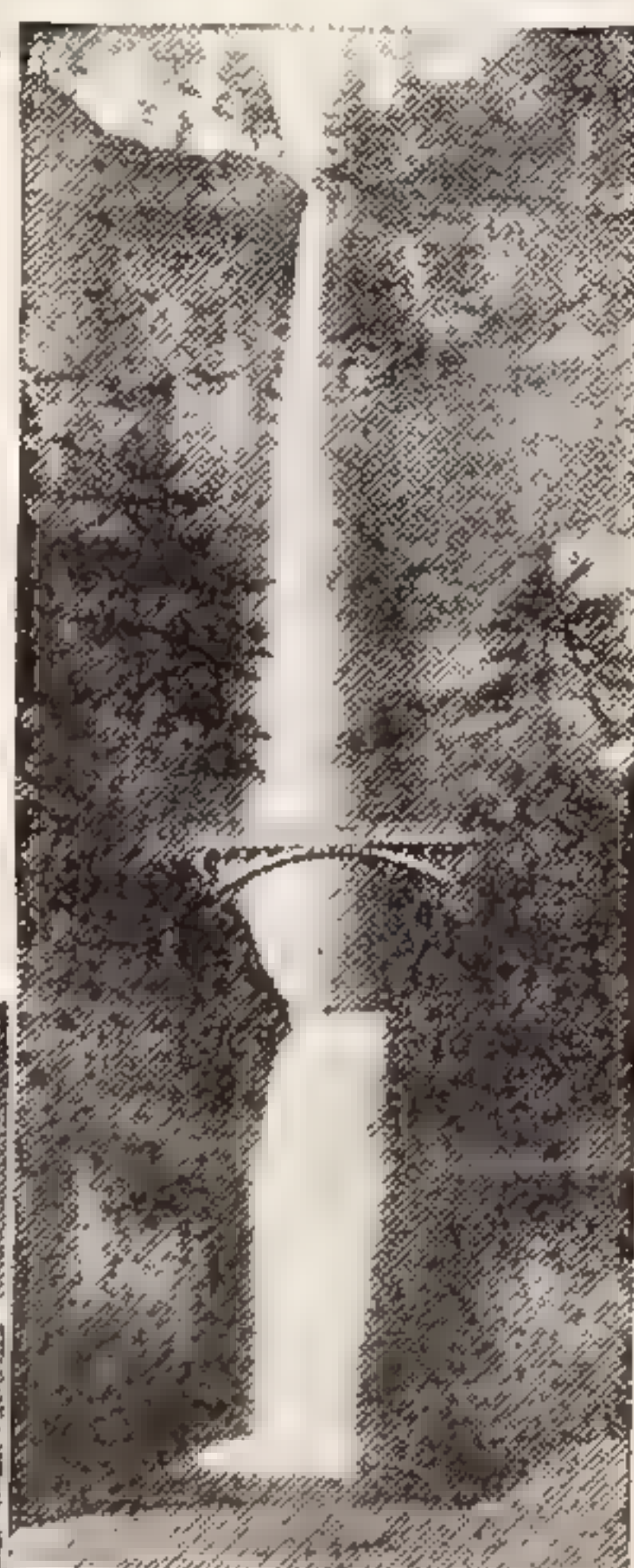
See

HOLLYWOOD

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A special train leaves Chicago August 4th, returning August 18th. Every minute of the time is fun—dinner dances, bridge games, sight-seeing. We visit Seattle, Victoria, Los Angeles—then Hollywood, with the Royal Gorge, Colorado Springs and Pike's Peak on the return trip. The cost of this all-expense trip is amazingly low. Write now for full details.

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Multnomah Falls

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Please send free literature about your Western tour. I am interested.

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The Difficulty of Being NORMAL

by John Beal

As told to JERRY ASHER



John Beal, as Gene Stratton Porter's "Laddie," an RKO-Radio picture

● It's A FUNNY thing, acting. You hunt around for a job, get kicked out of office after office (everybody is always getting kicked out of offices in interviews) and finally, if you're lucky, you get one. You're happy then, terrifically happy and you resolve to put your all into the part, pretend *completely* that you are the character. Well, that's all swell. But woe be unto you if you make people believe it is yourself. Then the fun begins.

Everybody expects *you* to be just that character. Not only on the stage or on the screen, but also in your own life. This was just recently brought home to me by reading the other morning a phrase that a reviewer used about me. The article said such and such a rôle was played by "the melancholy Mr. Beal." Melancholy! Just when I had decided that there ought to be a law against anybody being as lucky as I am or feeling so disgustingly joyful.

I've read a great many articles and interviews about the movie people. It's always been much better "copy" to have some terrific tragedy or some great sorrow gnawing at your vitals! Every once in a while, an interviewer will ask me what mine is, and in an effort to be obliging, I'll try and dig one up. But it just can't be done. I guess I'll have to be content to remain normal and continue to have a grand time.

My professional "melancholia" started with *Wild Waves*, a radio comedy on the stage that Bing Crosby later made as a picture called *The Big Broadcast*. This was my first important rôle in New York after a year of struggling along, with an occasional small part. There was a lot of fun in the show but no vestige of humor in me. I was the earnest, sincere, befuddled, complicated youth.

Then came *Another Language*—on the stage with Dorothy Stickney and on the screen with Helen Hayes. I was again perplexed, tragically and youthfully in love. I'll never cease to be grateful for those two rôles because they gave me my first real opportunity in the theatre. Without them, I'd still be pounding pavements, going home to a weary hall bedroom, or maybe back home again in Joplin, Missouri.

But they did start the impression that I was Old Joe Tragic, and the

general theme of this conversation is to tell the fans that I can laugh once in a while. At least on Tuesdays and Thursdays.

Things were not always thus. As a member of the *Mask and Wig Club* at the University of Pennsylvania, I used to be in all the class plays. I used to do comedy, and I like to think that I was rather funny. Later on, as the drunken Swichel in *Ten Nights In a Bar-Room*, I was a low comic if ever there was one. Sometimes now if I look at my tear-stained map on the screen, I feel a wistful nostalgia thinking about the peals of laughter and raucous guffaws that I like to imagine once greeted my antics. Ah well, such is life. Most clowns have a great yearning to play *Hamlet*, but here's one "earnest, sincere youth" who only asks for a chance to play his own foolish and normal self in one rôle.

● I THOUGHT THE chance had come when I went back to New York after the filming of *Another Language* and played Paul Lawton in *She Loves Me Not*. That was the most cock-eyed, delirious farce of last season and a lot of fun. But Paul Lawton was the one serious, earnest character in the midst of all the bedlam. Then came a chance to return to Hollywood and devote half my time to the screen. My first picture this time was *Hat, Coat and Glove*. And I was an innocent man on trial for murder!

The *Little Minister* was certainly another serious, earnest fellow who darn near died from a stabbing, and in *Les Misérables*, after being in a battle with the *gendarmes*, I almost die again—besides being dragged through the famous sewers of Paris. Speaking of

HOLLYWOOD

They called him "melancholy Mr. Beal," but he wants you to know he laughs on Tuesdays and Thursdays

Les Miserables, that excellent actor, Fredric March, who so obligingly carried me over his shoulder these last several days through the aforementioned sewers of Paris, also went through the period of playing very serious, intense characters. It wasn't until he appeared in *The Royal Family* that it was realized he was equally proficient when asked to be gay.

I wouldn't want to be typed exclusively in any one kind of part because certainly the serious dramatic rôles offer a great opportunity to the actor. It just becomes a little incongruous when I discover that people really expect me to be perpetually gloomy. In reality, I know of no one who is more genuinely full of what Mr. Ibsen describes as "The Joy of Life."

By that, I do not mean the obnoxious and unintelligent philosophy of the Pollyannas, because any person who has his eyes open can't help but realize that there is great tragedy all around us wherever we turn. But I do mean that in any case if I were to go around in life with a long face all the time (as I have been required to do so many times in acting rôles) considering the almost impossible good fortune which has come my way the last two or three years, then I would deserve to get a good swift kick. I really feel quite guilty sometimes when I consider how fortunate I am. I have a good contract, work which I enjoy hugely, good health, enough money—and the "one woman in the world for me," recently became my wife. It happened just before I started *Little Minister*. On the spur of the moment, I hopped a plane for New York. We were hungry for the sight of each other and then, before we knew it, were married and on our way back to Hollywood again.

Things were not always so rosy and I didn't always have this normal outlook on life. And I don't expect it to last forever. There were many times when I wondered whether there was any point in going on living. I couldn't find a job and there didn't seem to be any place where I fitted in. The thought of the sacrifice my parents had made to give me every opportunity didn't help any.

People must be tired of articles about the great sorrows by this time. I will say, however, if it will be of any help to anyone, that the secret for enjoying life to the full, at least according to my own findings, is a terrific interest in work. No matter what kind of work it is, I think if you can find something about it that you can love and you feel that you are growing, improving and accomplishing in it, then work will be the quickest and surest road to real happiness.

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VIRGINIA PINE, Columbia Pictures

Be just as charming, just as alluring on a damp, foggy day as under the beaming sunshine . . . That's the remarkable thing about a Frederics Vita Tonic or Vitron Permanent Wave . . . it doesn't go limp in humid weather. You can swim, golf, or play tennis without a care about your hair. A Frederics Permanent always stays softly, smoothly, and daintily groomed. Little curls all in place, whether low on the neck, or piled high in the new halo wave. Every wave deep and lustrous . . . manageable under all circumstances . . . the whole summer through. *And now, there's the new . . .*

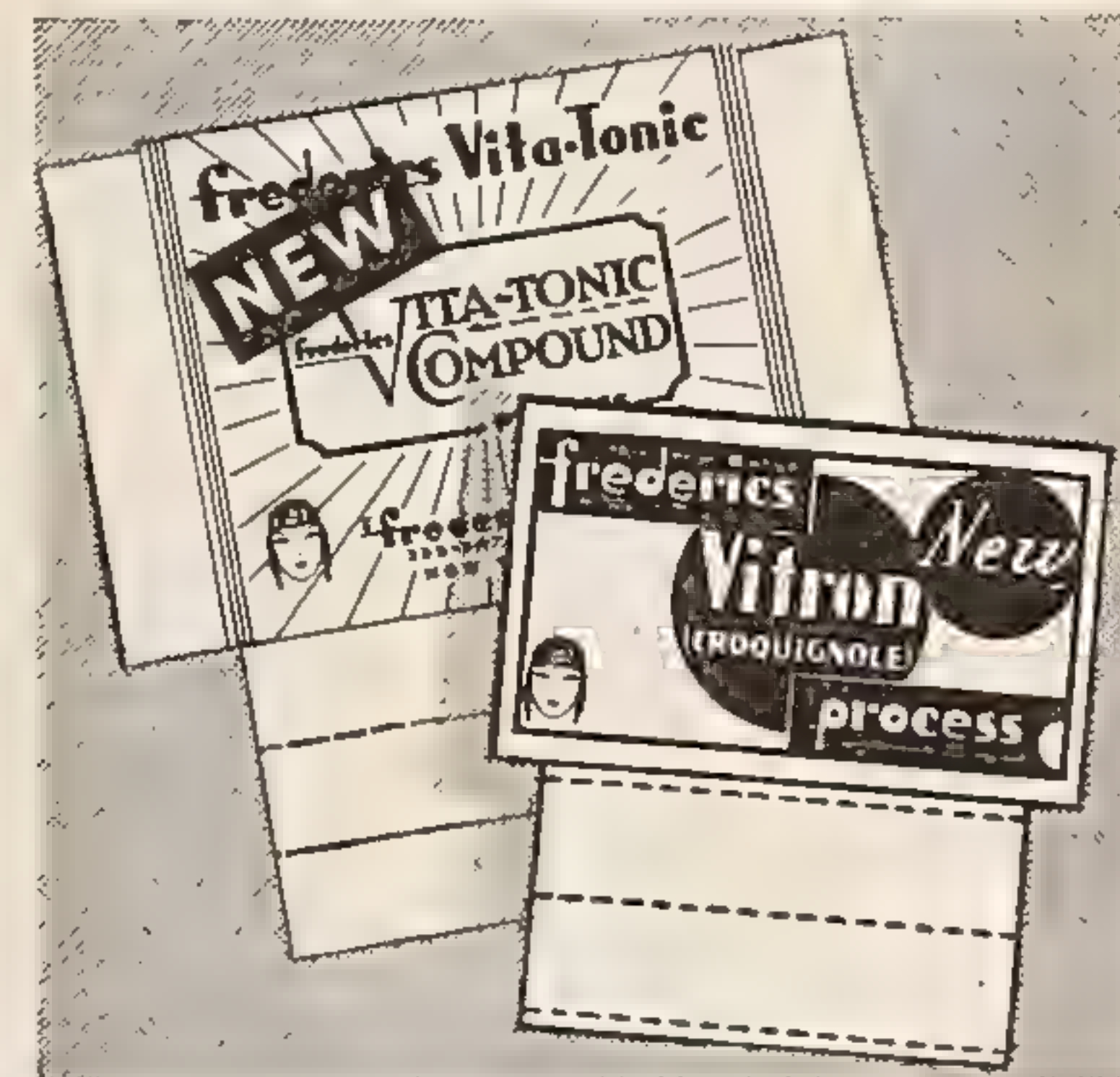
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Kindly send me free booklet and list of Authorized Frederics Franchise salons.

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There have been scenes such as this ever since there has been a show business. The theatre has drawn amateurs by thousands—the films, tens of thousands

The News Story of the Month

Why Hollywood Doomed the Extras

● No ROMANTIC story of Hollywood is this, for it deals with the haunting desire for jobs, with hunger, and with the cold glint of statistics.

It is a saga of long dimmed hopes, and it resounds with the rhythm of a tremendous axe hewing out thousands of people from the uncounted legions of extras.

Fifty thousand persons available as extras yesterday, only one thousand today! Forty-nine thousand names have been dropped, eliminated with one fell swoop! Yet the ultimate result of this frightful cataclysm should be more peace, more happiness, and more contentment for filmland. Out of a myriad of shattered dreams will come some realizations, and for those who are left as extras, assurance at last of a decent living.

The extent of this movieland "liquidation" can be told in precise terms. For years the Central Casting Bureau has been accepting registrations of potential extras, has courteously enrolled all comers who applied for movie work. The lists fairly bulged with ambitious people. Estimates run the totals as high as fifty thousand, the accumulations of time.

To the NRA goes responsibility for delving into these vast lists and tearing them asunder, but had not the NRA plunged into the task, some other way would have developed. The Recovery Administration, its tail feathers dragging in some quarters but an alert bird in Hollywood, questionaired five thousand of the best extras, threw four thousand of them into a secondary "atmosphere" classification, listed the other thousand as first call extras, and junked all other names.

It may seem ruthless business, but

Many call it unfair—this new closed shop. Yet when you have read this story, you will understand why the job had to be done—right now!

by TED MAGEE

the New Deal was battling with starvation and the job had to be done. Other methods had failed. Neither gentle persuasion nor the spectre of hunger would change the minds of the thousands. Hadn't Gary Cooper risen from the ranks? Wasn't Joan Crawford once an extra? Hadn't dozens of others climbed the long road to success?

The spark of hope burns strong in the hearts of most extras. They forsake their homes for Hollywood, and bet their meager funds on a wager for fame—with the odds a thousand to one against them. They won't risk a cent at roulette, but they turn the wildest sort of gamblers in a grab at movie stardom.

● YET THEY, in their distant homes, couldn't see the realities for dreaming. They heard of the romantic boulevards, of the brilliant studio lights, or of the mansions surrounded by palms. But they didn't know the other side of the story—broken hearts, futile flaring of hope, stark tragedy of defeat.

Take the case of Joan Redell, "America's most beautiful dumb-bell." A few years ago, this pretty blond girl won a "Dumbest Dora" contest in New York. She came to California with the belief that she could crash the gates

to stardom. She found, by her own statement, that "dumb-bells were no novelty in Hollywood."

Joan went the rounds of the casting bureaus. She did her level best to attain her ambition, but Hollywood wouldn't give her a tumble. So, humbled by poverty, she turned to housework. Eventually she ended up at odds with the law over accusations of taking clothing from the home of her employer.

● JOAN'S STORY is just one of hundreds—thousands. Every good restaurant in Hollywood is mute evidence of thwarted ambition. Girls, whose beauty should have carried them far, found there wasn't enough money in extra work to make a modest living. Some of them wouldn't go home, and some of them couldn't go home... They call them Lois and Ruth and Pinky at the restaurants now.

So months ago, Campbell MacCulloch, new chief of the Central Casting offices, which handle ninety-two per cent of the extra calls, announced no further registrations would be taken. That was action number one in Hollywood's New Deal. The rumblings of discontent could still be heard when the orders came to slash the list of extras to a mere thousand.

There was no ulterior motives. Hunger and charity, twin horrors of the depression, decreed the change. Studio officials, relief directors and NRA executives alike recognized the hopelessness of cluttered extra lists. They decided the better course would be to stamp out meaningless names, "repatriate" the hopeless extras, and retain only the best.

Blasted from [Continued on page 53]



Marion Davies

Page Miss Glory and the girl who answers should be Marion Davies. Well-deserved glory has been hers ever since her screen career began—glory not only as an actress but as a benefactress of those less fortunate, a charming hostess, a brilliant wit and a thoroughly good fellow. "Page Miss Glory" is a fitting title for Marion's first picture for Warners

Preview flashes from **SHIRLEY'S** greatest picture.. **"OUR LITTLE GIRL"**

by Jerry Halliday



**She plays at being happy to
rebuild a shattered dream!**

CONGRATULATIONS, FANS, here comes Shirley! How you'll thrill to this human story of a child and her parents whose happiness is suddenly threatened! And how the tense, dramatic climax will stir the heart of everyone from Granddad to Junior as Shirley's love triumphs over a family crisis. A "must-see" picture!

If there can be anything more adorable than Shirley alone, it's Shirley with Sniff, her loyal companion.

**SHIRLEY DANCES AND
SHE SINGS . . . TOO!**



Rosemary Ames and Joel McCrea give true-to-life performances as the parents who grope in the dark shadows of misunderstanding.



You'll love Shirley's lullaby, "Our Little Girl."



Forgotten (for the moment anyway) are Shirley's dolls and pretty dishes. Shirley is still telling friends about the nice, fat man . . . (Irvin S. Cobb to you) . . . who traded a bee-you-tee-ful statue for a hug and kiss! Dear little girl, I wonder if you'll ever know the happiness you bring to millions of people. Special Academy Award? That's nothing to the good wishes the whole world sends you!

Shirley
TEMPLE
in
**'OUR
LITTLE GIRL'**

**ROSEMARY AMES
JOEL McCREA**

Lyle Talbot • Erin O'Brien-Moore

Produced by Edward Butcher • Directed by John Robertson • From the story "Heaven's Gate" by Florence Leighton Pfalzgraf



HOLLYWOOD

Every Girl

Can Have GLAMOUR

by

Carol Van Daele

● EVERY DAY, thousands of letters pour into the studios from girls who are madly ambitious for a screen career. Some of those letters are intelligent and appealing; some are almost unbelievably conceited; some are pathetic; others are merely stupid. And a surprising number of their authors share one common error—the mistake of confusing *beauty* and *charm*.

Almost every article written about Hollywood has stressed heavily the vital importance of personality to an actress, and has tried to explain just what Hollywood means by "personality." Yet most of the girls who read these articles evidently misconstrue them, for they continue to interpret personality as physical perfection.

The two qualities are not the same!

Few women can have real physical beauty; almost any woman can have charm—sex appeal, if you want to call it that, and I do, for I am honest enough to admit that every normal woman's instinctive impulse is to attract the admiration of men.

Beauty is given, or withheld, by Nature and beyond resorting to the artificial trickery that all women use—and most women misuse—there is nothing to be done but to submit to Nature's handiwork.

Charm, however, can be developed by the average woman in spite of physical handicaps, for it depends upon poise, vitality, individuality, intelligence and emotional force rather than upon regular features or a well-formed body.

● BEAUTY UNDENIABLY can be an asset—but only one of many, and not the most important, either. It can attract a man's attention, but, alone, it can never hold his admiration or interest.

Beauty can also be a girl's worst handicap. Too many girls become so smugly conscious of their beauty that they conclude, stupidly, that beauty is all-sufficient and neglect to develop the other, the more important, factors which make for charm. And I believe that is the reason why so very few really beautiful women ever have suc-

ceeded on the screen. Hollywood has always been crowded to overflowing with ultra-beautiful girls, but most of them continue as extras while others, far less beautiful, rise to stardom in spite of physical imperfections.

I have always been interested in trying to discover why men admire certain women. Usually the answer is, "... why, I don't know, exactly ... there's something about her that fascinates me. She's not so terribly pretty, but ... well, there's something. ..."

And if the analysis is pressed, nine times out of ten that "something" proves to be a combination of two things, *intelligence* and *aliveness*. I've never yet known a man whose interest could be held by a merely beautiful woman.

● MEN, BY INHERITANCE and by tradition, are vain. They are curious—at least where women are concerned. They ruled women for so many thousands of generations that they fell victim to an incurable faith in their own intellectual superiority. That faith is their greatest weakness.

The average man is immediately challenged by any woman who is essentially feminine and at the same time his intellectual equal. She is an affront to his pride of sex. Therefore he desires to bring her to his feet, to conquer her, to absorb her individuality in his own. And just as long as she maintains her individuality and her intellectual equality—in other words as long as she is elusive and unconquerable—he will remain fascinated. But she must be essentially feminine. Any man resents the woman who is lacking in that respect.

Men expect and demand emotional depth in women ... perhaps because feminine emotionalism is a subtle flattery to masculine strength. Every man desires to arouse emotion in the woman whom he admires. If he fails to do so, he blames her—and resents her. Novelists occasionally concoct romances in which the man is the emotional one and the woman is the calm Rock of Gibraltar. In real life, such a romance would probably end by the man [Continued on page 54]



Two of the frankest, stories we have ever

me. It was the ideal, actually a product of my own imagination. But I would not admit to myself that I was wrong.

I used to be unhappy because I did not have the kind of friends I liked. Now as I look back I doubt very much if I could have held on to them. I was miserable if I stayed home an evening or missed a party. I thought they couldn't get along without me. I thought that all the people I met at these places were necessary to my life's happiness. Actually, way down deep inside, I was not positive about this. But I did not have the courage to be honest with myself.

As time went on, I began to find out that the people I depended on most were never there when I needed them. Parties, night clubs, dances, all

seemed to become more shallow as time went on. Then the light began to dawn. Finally I reached the point where I could not stand another evening of it. I shut myself up in my house and refused to see a soul. My phone rang continuously but I never took the receiver off the hook.

I was searching desperately for some way out. How, I did not know. For days I just sat and thought things out for myself. I wanted so badly to become sufficient unto myself and never have to depend on a living soul for my peace of mind. Then the complete realization came to me.

Human beings come into this world alone. They go out alone. Others touch our lives but we have no right to include them in our own scheme of things. Eventually there comes a time when we must be by ourselves

again. When the day came that I wanted to be with people again, I found myself a different person. Being by myself was a strange experience but a wonderful one. At last I had grown to know myself. Because my own understanding had deepened, it was easier for me to seek out the friends I had always wanted.

I feel that happiness does lie ahead for me, for these given reasons and many others. Of course, I do not mean that my life miraculously shall become devoid of any problems. Nor do I mean that there won't be the usual heartaches, disappointments and spells of depression that come to all sensitive people. No person in this world escapes. I never expect to, nor would I want to.

Today I believe I am more serious than I have ever been, yet I take myself less seriously. Instead of getting all upset over some unavoidable thing that goes wrong, I try to devote that same energy to creating something twice as good in the place of it. When I read things about myself that are unkind or unfair, I now laugh them off. They were only important before because I gave them importance. If friends happen to go back on me, I no longer point an accusing finger in their direction. They probably [Continued on page 54]

I've Been My Own Worst Enemy

by

Joan Crawford

EDITOR'S NOTE: Today Joan Crawford stands on the threshold of a new life . . . new happiness. What a difference there is in contrast to the frightened girl who stepped down off the train in Hollywood nine years ago! What a difference from the lonely, impulsive girl so desperately seeking a tiny corner to grow in! What vitality it has taken to overcome many obstacles and yet emerge the girl who is now capable of facing life with a smile.

The first of the year, Joan signed a new contract with her studio. It gives her the privileges accorded our greatest stars. The salary is reputed one of the highest ever paid. The finest writers and technicians are assigned to her productions. Her directors are the same ones in whose scenes she once worked extra. Joan has never been more popular, her pictures more in demand. Life has never been quite so full. When most actresses with her background might be living in the past, Joan exists in the exciting future. This story by Joan herself, tells why:

● I HAVE BEEN my own worst enemy. Now as I look back on a great many things, I realize how much I could have spared myself. If only I had known then what I have since learned! It has taken me all this time to find out why I used to be so unhappy. I have had to make mistakes and learn many bitter lessons, before reaching the state of mind that has brought me the comfort and happiness of today. It has been tough at times, but the lessons I have learned have been worth it. I alone am responsible for whatever unhappiness I may have suffered. I hate looking back, even for a moment. But to tell you this story, I have to.

I was always expecting too much from other people. No one has a right to do this. When people disappointed me, I would blame them bitterly. In reality, I was creating an ideal that did not exist. It was not the person who failed

most self-revealing published—The Editor

EDITOR'S NOTE: This story by Franchot Tone was as great a surprise to us as it will be to you. We have known Franchot for a long time and were quite aware that he was being libeled when he was called dull, colorless or uninteresting by others. As one of the leaders of the legion of Hollywood's misunderstood actors, Tone has learned to face unjust accusations with a smile. We asked him to give us a very intimate personal story, yet we hardly expected such a self-revealing document as that which follows:

● **AT HEART,** I'm just a show-off. I always have been one. Guess I always will be. I have always liked to attract attention. I've been flattered when I was able to make people notice me.

I can remember when I was only four years old. I was taken to a summer resort in the Canadian woods. Some boys were trying to spear fish and I was watching them. Suddenly I looked up, and there was a beautiful little girl standing a few feet away. Immediately I grabbed a spear and tried to show how good I was. Instead, I went in head first. Of course, I was too young to know how to swim and actually I was going down for the third time when my nurse came along and jumped in after me. She couldn't swim either but she managed to hold me up until help came. When they fished us out, the first thing I did was to yell, "You promised to let me go bathing this afternoon, you won't forget will you?" Which proved, if nothing else, that I could take it.

Another time I remember when some new people moved in next door to us. They had a boy just about my age and, of course, I was curious to know what he was like. He played in his yard and I played in mine. I kept watching him out of the corner of my eye, but whenever he looked over, I would assume the most innocent air of indifference.

One day a truckload of coal arrived. The boy next door completely ignored me by concentrating on the man emptying the coal into the basement. I had a new bicycle, so I ran and jumped on it. I pedaled furiously and tried to do all sorts of fancy tricks. Then something happened. The wheel gave a sudden twist and I found myself sitting in the middle of the coal-chute.

The main residential street of Niagara Falls, where I was born, runs from the Falls and passes the Shredded Wheat factory. This is one of the points of interests for visiting tourists, so this particular street carried a lot of traffic.

There was a little girl living across the way who was the object of my four-year-old affections. One day we were sitting together on the curb. I leaned over and kissed her. Some people going by saw us and started to laugh. After that, I managed to get the little girl on the curb every day. Whenever I saw someone coming, I would start my kissing act. A large crowd would gather, but instead of embar-



I've Always Been a Show-off

by

Franchot Tone

rassing me, it gave just that much more reason for my showing off.

I remember, too, how I used to imitate Charlie Chaplin. After I had seen him for the first time on the screen, I proceeded to make everyone's life miserable. I would dress up like Charlie and go waddling down the street. I carried a cane and woe unto any lady who happened to stoop to tie her shoe! I would ring door bells and when the people answered, I'd go skidding around the corner on one foot—at the same time tipping my hat.

Even after I entered Cornell, I continued to show off. There was a popular coffee house close by, where the teachers and upper classmen met for intellectual discussion. Music, art and literature were subjects of mutual interest. I wanted to show off my knowledge of these things too. I would stay up half the night reading, and spent all my spare time in libraries. Sometimes I'd visit a music store and ask to hear all their finest recordings.

● **AFTER LISTENING** for hours and making notes, I'd go out without spending a cent. I was determined to show off what I knew in front of these people whom I respected.

I know that every child goes through a period of thinking he knows it all and experiences exhibitionistic tendencies for a brief time. But mine was not a passing phase of childhood. I have never completely gotten over it. Today I am still a show-off. Naturally as we grow older we become more subtle. We try to develop a becoming modesty lest we become over-bearing. Instead of resorting to the many things I did as a kid, I became an actor. *What else is acting but showing off?* In my particular case, I was able to show-off to my heart's content and at the [Continued on page 55]



*Frances Dee and
Joel McCrea*

Hollywood points with pride to this pair of kids. Frances returned to the screen after the birth of her son to appear in the all-color "Becky Sharp" at RKO-Radio. Meanwhile Joel scored the hit of his career in "Private Worlds" for Walter Wanger—a performance and a picture you must not miss. Success will never change the McCreas

Solving the "Mystery" of Janet Gaynor

Janet is seldom interviewed, so it is with pride that we present this, her most revealing interview

by MARK DOWLING

● "So FAR as the public is concerned, I live only on the screen," said Janet Gaynor. This matter-of-fact statement by the star who has been voted Public Favorite Number One started many rumors that the little Gaynor is "going Garbo"—that she has become the least-known star in the movie colony. Editorials have tried to define her appeal and writers have sought reasons for her silence.

Janet explains: "My fan mail tells me that people in all parts of the world believe the shadow self of me they see on the screen is real. Why, as far back as when we made *Street Angel*, and I wore clothes that were little better than rags, I received letters even from foreign countries such as Italy offering to send me dresses, shoes, and stockings to replace those I wore in the picture. They thought those rags were all I could afford, and through pity and kindness wanted me better clothed.

"To me, *that is romance*. It is my real self masquerading as romance. What could be more romantic than when a character one plays on the screen is so realistic that the people who pay to get into the theater come to believe her an actual living person?

"That's what every player strives for—to create a perfect illusion in each rôle—to make a living, breathing person on the screen. I have been fortunate. My parts have always been romantic. Most are of the Cinderella motif. And who can challenge the romance of the most celebrated figure of fiction and fairy tale?

"I believe in keeping illusion intact!"

Meanwhile, with a customary delight in dramatic legend, Hollywood has pictured Janet Gaynor as a princess locked in a tower—yearning to speak but forbidden by stern decrees of her studio bosses. You have read stories of her longing to break through the walls of silence and to open her heart to interviewers. They're decidedly not true!

"What do we go to the theater for?" Janet asks intelligently. "To be entertained—to lose ourselves in the story

being lived before our eyes, forget our troubles, and relax. Why should anyone take a little pleasure away from that entertainment by showing the public 'how the wheels go round'?

"If people like to think of me and believe in me as the person I portray on the screen, why should they be disillusioned by having my off-screen personality thrust upon them? I believe the curtain should be drawn on the personal lives of screen players, and the romance of their screen characters kept alive!"

And in a town where celebrities frequently bewail—sincerely or otherwise—the publicity given their "private" lives, Janet alone has achieved real privacy with quiet good taste and a complete absence of fireworks.

Not a dozen of her fellow stars even know where she lives. And where speculation about Garbo used to be Hollywood's favorite indoor sport, now you'll find the other stars discussing Janet, all the way from heated arguments as to how she has remained so securely at the top of the box-office list to her rumored romances.

● EVEN THOUGH she makes no attempt at disguise, she is seldom recognized even when she goes shopping in Hollywood. Wearing simple clothes and going about her few errands in a quite straight-forward, business-like fashion, she passes for an ordinary American girl instead of a movie star—and delights in her obscurity.

After a trip to Europe, she confided, happily to a friend, "Only one person recognized me on the whole trip—an



A hitherto unpublished picture of Janet at the age of eight when she attended school in Philadelphia, her native city



No need for her sympathetic fans to offer to send Janet clothes. Although she may wear rags on the screen, her personal wardrobe is smart and chic. Witness this new white fur negligee

American sailor who saw me hunting through bookstalls along the Quais in Paris. He cried, 'Gee, it's good to see an American girl over here!' and followed mother and me around all the rest of the afternoon."

It's hard to imagine such an incident happening to one of the flashy, glamorous stars—and this may explain why little Gaynor is the best beloved.

● "PLEASE DON'T quote me too often," she begs smilingly after an interview. "Just because people like to see me on the screen doesn't mean they're interested in my personal opinions. I feel so silly when I go into a hairdresser's and see someone reading an interview I've given. The thought that anyone might think I'm anxious to put myself on record as believing this or that is actually embarrassing. Reporters fill column after column with quotations from movie stars on all conceivable subjects, and my reaction to it all is—who cares?"

But she makes no frantic attempt to dodge newshawks, as Garbo and Hepburn have done. When an occasional writer is admitted to her set, she receives him with a firm handshake and chats [Continued on page 51]

So I'm In Love with NELSON EDDY!

A brilliant star tells how
romantic rumors start

by

Jeanette MacDonald

● PERHAPS I SHOULD not be telling this story at all. Doubtless the people who start these absurd rumors of Hollywood romances—and somebody must be the first to gossip—will seize upon my words as new evidence of my "interest" in Nelson Eddy. But I don't mind. We both think it is very funny.

You have heard, of course, that I am "madly in love" with Nelson. That is the reason, they say, my performance in *Naughty Marietta* is "so alive, so fiery, so vibrant." (I am quoting them, you know, and I'm sure I am much obliged. But why, if I gave a good performance, must there be a romantic reason attached?)

I could go on and on for pages about the absurdity of such reports. Just because two people play love scenes on the screen is not an indication that they are in love. Why, I have been forced to kiss men on stage and screen whom

I have utterly loathed. It is much more pleasant to play with people you like (remember I said "like"). Yet if you know your business, there is no reason to allow your likes or dislikes to affect your acting.

But I started out to tell you about Nelson Eddy, didn't I? I am sure you will like him. He should become one of the screen's really great stars.

Before we started work together in *Naughty Marietta*, we had met just once or twice casually at the studio. Of course, I knew Nelson Eddy's reputation as one of America's outstanding baritones. But our paths never crossed until we found ourselves both under contract to Metro-Goldwyn-Mayer.

From what he has told me in chats we have had between scenes, I can piece together his life story. I know that he was born in Providence, Rhode Island, and that his father, William Darius Eddy, makes secret devices for Navy submarines. Both his father and mother sing non-professionally.

Nelson's earliest ambition was to be a doctor. Then he decided to become a

trap drummer. His first job, however, was in an iron works.

Very early in life, he discovered his voice. He was—I blush to tell you—a boy soprano.

He sings for the pure joy of singing, and his interest in music has cost him several jobs. Fired by an advertising agency, for which he worked after five years spent as a reporter on Philadelphia newspapers, he signed a radio contract twelve months later with the same agency—at more per week than he earned in a year as a copy reader!

Nelson learned his first arias from phonograph records. Before he had a teacher, he taught himself on the phonograph, playing over and over again the grand opera records by great artists. (Editor's note: Jeanette has neglected to tell you that as a child, she studied the same way.)

● EVEN TODAY, Nelson Eddy works with a phonograph. He has a home recording machine by which he studies his voice, seeking to improve it and adding to his repertoire. He sings thirty-two operatic rôles now.

I've often said that if people are not born with music in their souls, they should not try to sing. If they are born with it, nothing in the world can keep them from singing. Nelson Eddy would have sung whatever his occupation. Being an aggressive chap, he made the sacrifices necessary to carving out a career for himself in music.

This same aggressiveness must have caused his first year in Hollywood to have been literally a torture. Naturally, he was impatient to begin his film work. In a year, he appeared in only two pictures, both small parts.

"I was cast merely because they wanted someone who could sing loud and make gestures," he says now. "And I was handy." But he laughs about it now.

It wasn't that the studio was grooming him for his present stardom. M-G-M knew what he could do. The only difficulty was finding the right story in which he could start. The story finally chosen was *Naughty Marietta*, and I am happy to have been Nelson Eddy's co-star in his début.

Again I say I am sure you will like him.

Strange, I never thought I would like him, myself, judging from our first days on the set. Nelson was very polite—quite too polite. He seemed to avoid speaking to me except when absolutely necessary. I could not understand it.

Then one day, he explained everything. "I've been told that you were an extremely difficult person with whom to work," he said. "You know, prima donna and all that sort of thing. I've been told that you would stoop to anything to steal a scene, and to watch myself. I know now that you have been done an injustice, Jeanette. Will you forgive me?"

That was the beginning of our friendship. You can't help liking such a straight-forward fellow.



Nelson Eddy and Jeanette MacDonald as the romantic singing stars of Herbert's "Naughty Marietta" for M-G-M

This Happened One Night with Mlle. CLAUDETTE

Monsieur Boyer remembers
Lily Chauchoin's mud pack

by

Charles Boyer

● THEY GAVE HER a slender, gold statuette for being the most outstanding actress of the year, this little Claudette Colbert. It is the highest award Hollywood has to offer.

But there's another award I'd like to give her. So, I think, would everyone who knows her, who has ever worked with her. An award for being the most natural, regular person in the whole of Hollywood!

How she has managed it, I don't know. Perhaps that is why, to me, she is such a surprising girl. Such an amazing, brilliant woman.

Here she is—one of the most famous women on earth, a great star. Yet the hubbub of the town has never touched her. Neither its quick gossip nor its headlines. It takes strength to build up for yourself a world of peace and normalcy in abnormal surroundings. It takes courage to live in it! Claudette has done both.

I met her for the first time three years ago when I played with her and Clive Brook in *The Man from Yesterday*. She came on the set, a slim young girl who looked typically French, who spoke it with the purest of accents—the accent of Tours—and who *thought* in American! To a Frenchman like myself, it was bewildering. . . . Finding a girl who could meet a man on his own ground and was still so feminine. . . . Who had that subtle charm of the Parisian and the sportsmanship of the Yankee. It's a wonderful combination. And when you add to it richly developed humor—that's Claudette!

● IN THOSE DAYS, I was a stranger, struggling with a new language. She and her mother, Mrs. Chauchoin, proved a god-send in helping me to learn English. Occasionally they invited me for dinner in the home they had taken at the Outpost estates. It was there I was introduced to Claudette's real little world. The world that includes besides her mother, her aunt, her brother Charles and his wife and as many friends as she can crowd in and still do justice to them all. For friendship is something sacred to Claudette. The kind that is remarkably loyal and enduring.

Sometimes you hear her called, even by those who know her best, a "dual personality." That is not true. It's simply that like all other fascinating women she is many-sided.

I remember an incident that happened shortly before I left for France.

I had dined with the Colberts and all evening she had been speaking about the picture Cecil deMille was to make, *The Sign of the Cross*. She was eager to do Poppaea, wicked Roman empress. And as she spoke, you could feel the fire and drama in her voice, the hidden flame that is in the girl. She was Claudette, the enchantress, then.

Later, all of us went to the second show at a nearby theatre. There was the usual comedy and in this one the heroine's face was liberally splashed with mud.

"There!" chortled Claudette. "That's the way I look best—with a mud pack!" And this laughing, teasing small girl was the same person who had been the enchantress such a short while before! Oh but she is versatile, this one! And the little-girl Claudette has her own appeal, too.

I returned to Paris and it was three years before I saw her again. Much can happen in that time. It did to her.

Claudette flashed into infinitely greater brilliance. She had success such as few people dare to dream of. I had left her doing a succession of "nice girl" rôles. Suddenly she switched into parts as many-sided as herself. France went mad over her Poppaea, over the winsome comédienne of *It Happened One Night*—called *New York-Miami* over there.

Would such sensational fame change her? Could it *help* but change her? I wondered.

● SOMETIMES I SENT new French books to her mother since they're hard to get in the United States. I had been married in the meanwhile and when my wife, Pat Paterson, cabled me our new Hollywood address I found she had taken Claudette's old home in the Outpost Estates! Outside of that I had no contact with the Colberts. Not until that day, quite recently, when I walked onto the stage to do *Private Worlds* with the Claudette the whole world was talking about.

At least that gay smile of hers was the same! So was her simple, friendly manner with the entire crew, with the extras. And as we went on working together day after day other little personality-revealing things cropped up. For instance, Claudette learned that the script girl had been ill and that she needed specially prepared food. The next day at noontime I saw her quietly [Continued on page 59]



Claudette Colbert and Charles Boyer play together in the Walter Wanger production of "Private Worlds"



Loretta Young and Clark Gable had never faced such hardships as they endured upon this amazing journey

by JACK SMALLEY

● As YOU MOVIE goers sit back in a comfortable seat in your favorite motion picture theatre, do you ever think of the hardships—sometimes almost incredible hardships—that a group of film workers suffered to make possible your entertainment?

When 20th Century's *Call of the Wild* company left the studio, they planned to be gone ten days or two weeks. But they reckoned without the frigid grasp of a northern winter. Held by the icy blasts of blizzard after blizzard, the weeks lengthened into more than a month of privations from cold and threatened starvation.

Without warning, the blizzards struck, isolating the little group from the base of supplies. Telephone wires were torn down by the storms, and after more than a week, short-wave radios re-established communications. With food supplies running low, restricted rations were necessary. They did not know, as they carried on, that their hazards were increased by avalanches and washed-out bridges in the floods below their mountainous location. Imprisoned and facing hunger—the photograph above shows how completely they were snowed in—aid finally reached them via relays of snow plows, trucks and dog teams.

● THOSE HELLISH, frozen weeks on location atop snowy Mount Baker in the State of Washington! Difficult to picture, in the midst of California summertime, the incredible hardships suffered by Loretta Young, Clark Gable, Jack Oakie, Director William Wellman and others among that intrepid band of the *Call of the Wild* company when snow covered the cabins ten thousand feet above the sea, when open fireplaces failed to heat summer resort hotels with the thermometer twenty below!

"Nobody expects to believe that a pampered film player ever is exposed to real hardships," Loretta told me, "but if you could have seen what we went through—! It was no press agent's dream, the rigors of that location trip.

"It might not have been so difficult for me had I been accustomed to cold. Although I was born in Salt Lake City, where winter is frigid enough, I was brought to Hollywood when very young, and lived all my life in sunshine and palms. When we got to the jumping off place near Mount Baker, I was unable to adjust myself to the

cold. And it was bitterly cold, with worse to come.

"When we attempted to make the location camp on Mount Baker, our party had no sooner been bundled into cars when we met the studio trucks returning. Snowslides had blocked the roads. There was no hotel at the little settlement at Glacier. We were stumped.

● "FORTUNATELY Mr. and Mrs. Graham of Glacier made room for Mr. and Mrs. Reginald Owen, my companion, Mrs. Frances Earle, and me. Bill Wellman and Dorothy, his wife, pushed on by dog sled next morning, and then a snowplow cleared the way for the rest of us. That was our introduction to the hardships to follow.

"A flimsy sound stage had been built near the summer lodge on top of Mount Baker, in case of blizzards. We drew a blizzard immediately, and tried to work on this stage. Wind whistled through it. My nostrils frosted shut, my feet seemed like cakes of ice. In that bitter cold, we could shoot for only a half hour at a time.

"We slept in the cabin annex to the hotel which had burned down, with little heat and all sorts of discomforts, but not a soul complained. Mrs. Clark Gable stuck it out valiantly, but she and I almost lost heart when one night the power plant broke down. Without lights or electric heat, we were ready to freeze to death for dear old 20th Century. I felt so sorry for the crew sent to repair the plant that I forgot my own discomfort, and how we cheered them when they returned, successful, after battling three solid hours to reach the power plant through the snow. One of the boys passed out, and came very close to giving his life to save the rest of us from surely freezing.

"Clark and Jack Oakie and Director Wellman made life bearable with their



Director William Wellman and his wife, Dorothy Coonan, muffled to the eyes, dared snowslides to reach location

unfailing good humor—though sometimes Jack also made life almost unbearable with his gags. But you have to forgive him—he is so contrite and innocent-looking when he confesses a prank.

● “WE HAD plenty of frozen meat, but we were soon starved for fresh vegetables. I developed a tremendous hankering for a stick of celery—just one little piece of celery would have made me happy. For five days, we couldn’t even leave our cramped quarters, with the snow over the tops of windows and a howling blizzard raging. The partitions that divided our chicken-coop rooms were as thin as

and another member of the party crushed a knee cap on the slippery paths, we went around with ski sticks to keep from falling. It was a thrilling experience, but I’d hate to repeat it!”

Their supplies had to be brought in over sixty miles of mountain road from Bellingham, with the constant danger of snow slides blocking the way. All the males in the cast bristled with beards, which collected icicles in that brittle cold weather. Cabin roofs groaned under the weight of 30-foot drifts, windows glowed feebly from what light filtered through the snow.

The power plant episode described by Loretta nearly ended the location

trip. A break occurred in the power line sometime after midnight, and the suffering community knew that all pipe lines would soon freeze and burst. The work of the crew was truly heroic in repairing the damaged line which was found by frantically digging through drifts. No less real was the danger of food shortage when a chinook (warm wind) melted drifts, flooded lower roads, washed out bridges, and no supplies could be brought in. Dog sleds finally got through with provisions in the nick of time.

The picture, all agree, is worth it. *Call of the Wild*, most famous of Jack London’s tales, is another triumph for youthful Darryl Zanuck.

Loretta Young, delight of directors and cameramen, is Cecil B. deMille’s choice for *The Crusaders*, in which she now finds herself in other difficulties. But the hazards of such a picture will be nothing compared with the incredible hardships she suffered on location in a white hell for you.



Imagine working in a snowstorm like this. Clark Gable and King, the St. Bernard, acted while blizzards raged

Loretta Young needed all of those furs and more. Yet she smiled bravely



paper and afforded only visual privacy.

“Mrs. Earle had a birthday, and the chef stirred up a cake. We had speeches and celebrated grandly. Then Clark announced his birthday, and we celebrated again. I regretted that my own birthday, on January sixth, had arrived before our location trip. These little parties were a god-send to keep our minds off the privations.

“Making our way about camp required a guide to get us through the maize of deep cut snow paths. They seemed to lead everywhere. One night, we tried to find our way to the mess shack without our guide, Harvey, and became lost. Finally, we saw a light and got back to the cabins, but we were as frightened as we were frozen.

“There was real danger—avalanches, for one thing—all about us, as we all knew, but the players and crew never became discouraged nor lost heart. Wellman kept things in an uproar. There was never a dull moment if he could help it.

“After Mrs. Earle sprained her ankle

Down to the Sea to Dip

*They're actually
swimming this
year—News Item*

GRACE BRADLEY AND TOBY WING

Here is a pair that would do credit to any beach. Grace's red hair and Toby's blonde are stunningly set off by their new Banda-Wikies. (What a smart name for a smart bathing suit!) Paramount has great plans for these two, but at the moment, they want to play

JEAN HARLOW

Jean doesn't have to go down to the sea to dip. She has a beautiful swimming pool in her own backyard. Blondes aren't supposed to sunburn, but you should see Jean after a long session with the sun

DOROTHY DARE

This Warner starlet of "Gold Diggers of 1935" really deserves being called dainty. And so is her choice of bathing suits, for she wears here a Catalina garment known as the Accordiana — very neat



Harry Carr's



Harry Carr and Fredric (Jean Val-jean) March—He would like to come out from behind the spinach

Shooting Script

come a greater woman than she ever was an actress—which is saying a lot. Mary, however, has her mind on producing and intends to start out with her own company very soon.

Rancheros

The latest fad of the movies is ranches. They used to talk about bridge, but now they talk about cows, what to do for the roup in chickens and scientific irrigation.

The two latest to succumb are Bob Hopkins and Al Jolson. Al paid twenty-seven thousand cash for twenty acres in the movie end of the valley which is at Encino near the home of Edgar Rice Burroughs of *Tarzan* fame. W. C. Fields, Mae West, Paul Muni and Ann Dvorak are neighbors on farms in that district.

Mae's Cut Outs

Mae is a sad young lady on account of censorship. She told me the other day that every time she gets a swell idea, some one hurries to the set—white in the face—and says in a hoarse stage whisper, "Hey; you gotta cut that out."

I suggested to Mae that she save all her forbidden inspirations and make a film of them; call them *Mae West's Cut Outs*. "Say," she drawled, "You got an idea; come up and see me some time."

Iron Clothes

It looks as though we were headed for stories about knights and tourneys. Darryl Zanuck and two other producers have had a contest—which sounds ridiculous—over the right to produce Sir Walter Scott's *Ivanhoe* which has lain neglected for nearly a hundred years.

Big Stories

I am not so hot for these big "epics." There is more heart grip in quiet little tales like *Another Spring* which bulge with sentiment than in the screened encyclopedia articles about the lives of great men.

Janet Scores

Janet Gaynor is becoming an actress. She has come to the point in her career where she tells the story at hand instead of leaving sweetness all over the place. I think she does better with Warner Baxter than she ever did with Charles Farrell. She needs a pace-maker, and she found one in the long steady experience of Baxter.

March Strikes

Hidden in whiskers as Jean Val-jean, Fredric March was only rejoicing over his art in a moderate way when I saw him at Twentieth Century. He is getting nervous over playing so many character parts—too many character parts. He wants to come out from behind the spinach and see the world again.

So far as I am concerned one of these whisker parts is too many whisker parts. The proper field for pictures isn't in the misery, horror and brutality of *Les Miserables*. On the other hand, it is not in the cocktail ballrooms from which producers can't seem to tear themselves away. I never want to see one of these darned Joan Crawford-type pictures where the young lady has a misunderstanding with the feller who really never meant what she thought he thought and turns with reckless laughter to the cocktail glass.

Why do you think that *David Copperfield* was a smashing hit—in Dickens' day [Continued on page 60]

● TO THE IMMENSE relief of the producers, the races at Santa Anita finally came to an end . . . and once in a while Hollywood can think about the studios again.

In one regard, Hollywood was a flop; it didn't set any fashions as was expected. The fashion writers and artists who flocked here from the East, to see what the Spring fashions for women would be, complained bitterly that most of the girls came out in their old clothes. Gloria Swanson arrived one day with holes in her stockings—one hole in each stocking, thus preserving balance and equilibrium. This may have set fashions for marquises; but didn't help the style artists.

Recipe for Success

That *It Happened One Night* won practically all the Academy awards—an absolutely unprecedented record—is not so surprising when you come to analyze the elements that went into this story.

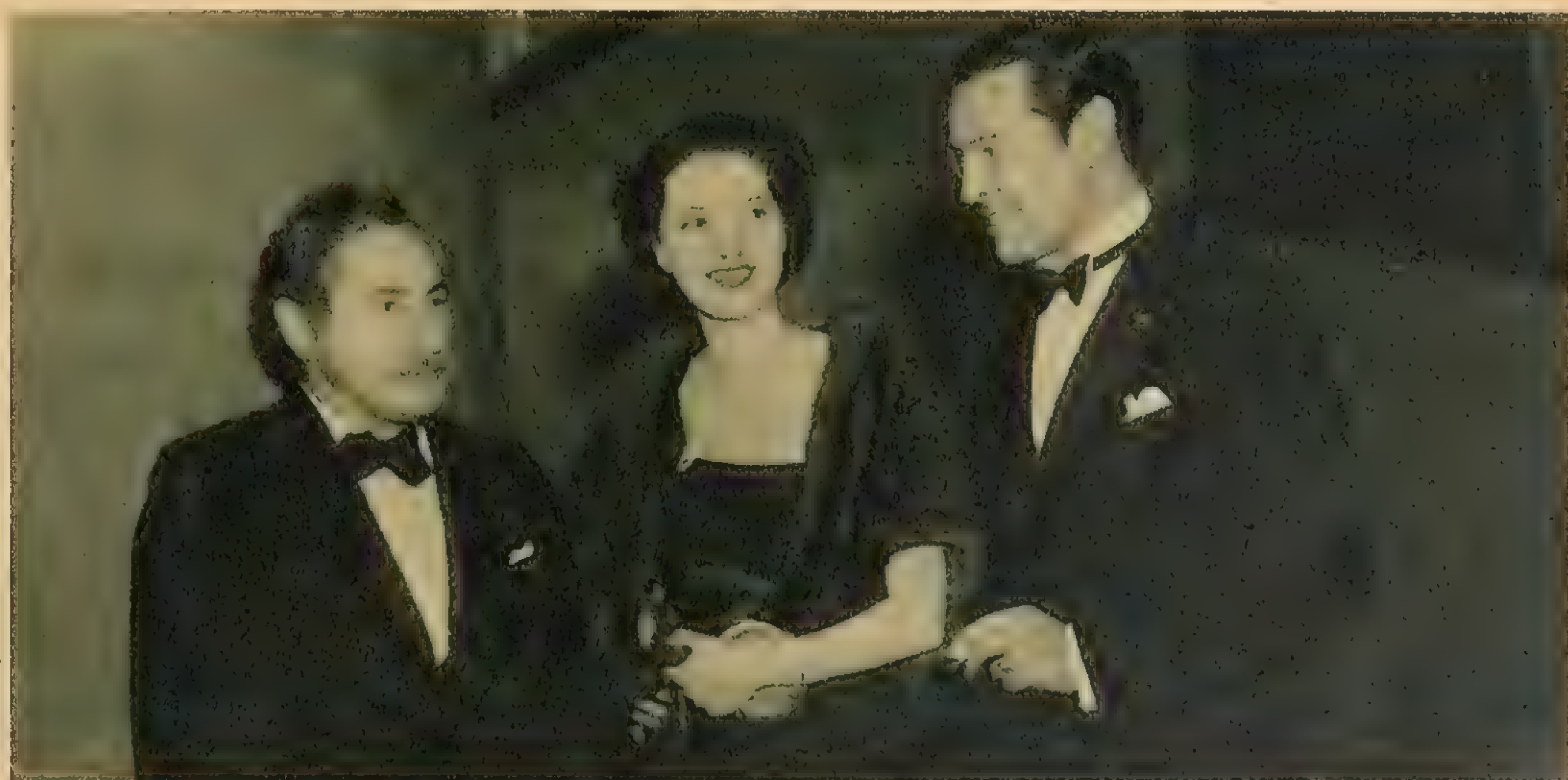
It was the story of *Taming of the Shrew* . . . the story of Sir Galahad, the "Knight of the Pure Heart" . . . with a dash of the new escapist complex which has more or less set the world on fire. You couldn't lose with that mixture.

Mary, the Social Queen

Out there alone in Pickfair, Mary Pickford has become the ruling social queen of Southern California. Her life has never been so gay and never has she appeared so little in the newspapers.

Mary has shut down on publicity with a bang. Greta Garbo is on the front pages most of the time and never mingles with the throng. Mary is out with the crowd much of her time but keeps out of the news.

I had luncheon with her the other day, and all the talk for three hours was about archeology in which Mary is intensely interested. She has be-



—Charles Rhodes Phot

One way NOT to congratulate an engaged couple. Josef von Sternberg, looking glum, meets Wera Engels and Ivan Lebedeff at a concert in Hollywood

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Born With a Gag

A True Short, Short Story of Hollywood

by JACK GRANT

● "THESE RELATIVES!" remarked the young extra. "What would the movies be without relatives of the producers in every studio department. They could never get where they are if they weren't related to the higher ups."

"Listen, son," said his companion, a veteran in the extra ranks, "those days are gone forever. True, brother Tom, uncle Dick and cousin Harry get a job in the studios every now and then. But unless they make good, they don't hold their jobs very long."

"Oh yeah," sneered the youth. "I suppose you're going to tell me that you don't have to know the right people in order to get a start."

"Not if you have the goods to deliver," was the quiet reply. "And I know of no better example than the director of this picture we're working on now. He has been in show business since he was ten, a newspaper boy in San Francisco. While selling his papers outside the Alcazar Theatre, he caught the eye of Theodore Roberts who offered him a bit in *Barbara Fritchie*. He had to climb a tree and yell, 'The Yankees are coming.' Falling out of the tree one night, he got a laugh and each performance thereafter he fell again."

"You see, he was a natural-born showman. Maybe he wouldn't have gotten started so young if it hadn't been for Theodore Roberts' interest. But that's neither here nor there. The fact remains he has won his place in the movie business entirely on his own."

"When he was only fifteen, he lit out for Chicago and went to work as a singer at the World's Fair. A little later, he teamed with another boy and toured the United States in vaudeville. The act was called *Two Boys and a Piano*, and before long they were drawing four hundred dollars a week."

"But our lad had a bee in his bonnet. He wanted to get into the movies—as a director. His cousin was the head of a large studio and would have been glad to help him. He preferred to make his own way as he had always done. So what do you suppose he did?"

Quit vaudeville and sacrificed the good money he was making to become a studio wardrobe boy at twelve-fifty a week. He ran errands for the stars, among them Gloria Swanson whom he later directed.

"From the wardrobe, he worked his way up to the camera department, starting as third assistant and becoming a first inside of a year. He began experimenting with the soft focus. Then, when he was told his work was out of focus, he decided that maybe the movie industry was no place for an artistic soul after all."

"He went back to vaudeville, but when his act played Los Angeles, he again quit. The movie bug had bitten him a second time. He played extra, small rôles and occasionally a fairly important one. There were many times when the producer cousin offered to help him but the help was always refused."

"He batched in those days with an-

other extra, a lad named George O'Brien. Together they talked their way into playing a couple of ghosts in a picture called *The Ghost Breaker*, starring Wallace Reid. It was a comedy, and the chance for which our friend was waiting. Hardly a scene was taken but what he had a suggestion for a gag. Not all were good gags, but he suggested them just the same.

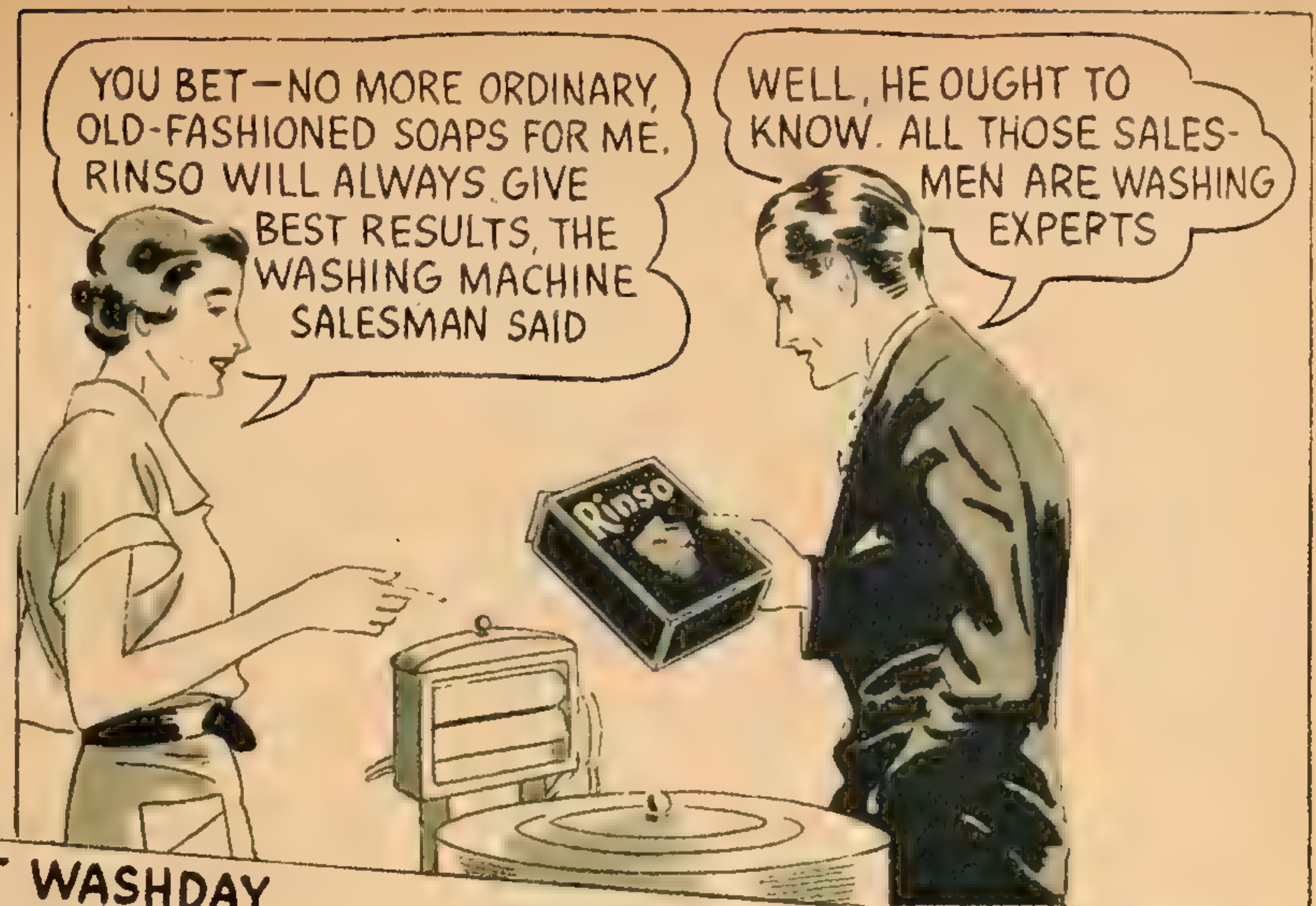
"Finally he became a gag man for Alfred E. Green, who once said to him, 'Kid, you were born with a gag, not a spoon, in your mouth.' From this vantage point, it was only a little while until he sold himself to First National as a director. Today he is the youngest, yet in length of service the oldest, director in this studio."

● "MERVYN LEROY came every step of the way entirely on his own."

"His cousin is Jesse Lasky, formerly head of Famous Players-Lasky, now a producer at Fox. Not so long ago Lasky and LeRoy were guests at a banquet. In the speech Lasky made, he spoke of how cousin Mervyn had always refused to make use of their relationship."

"'Perhaps he was too independent,' said Lasky in mock seriousness. 'I never felt the way he did about it. Why, when I left my own company to join Fox Film, they asked me who I was. 'I'm Mervyn LeRoy's cousin,' I replied.'"





NEXT WASHDAY

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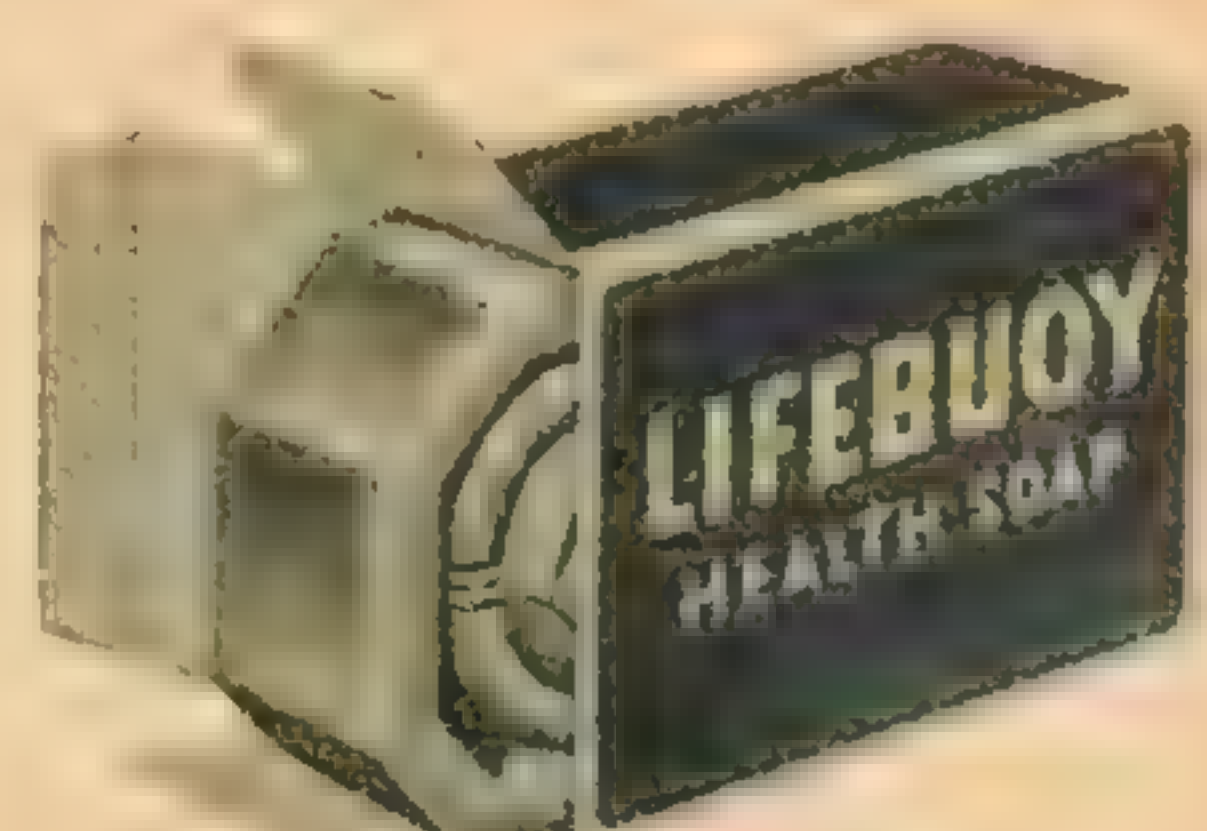


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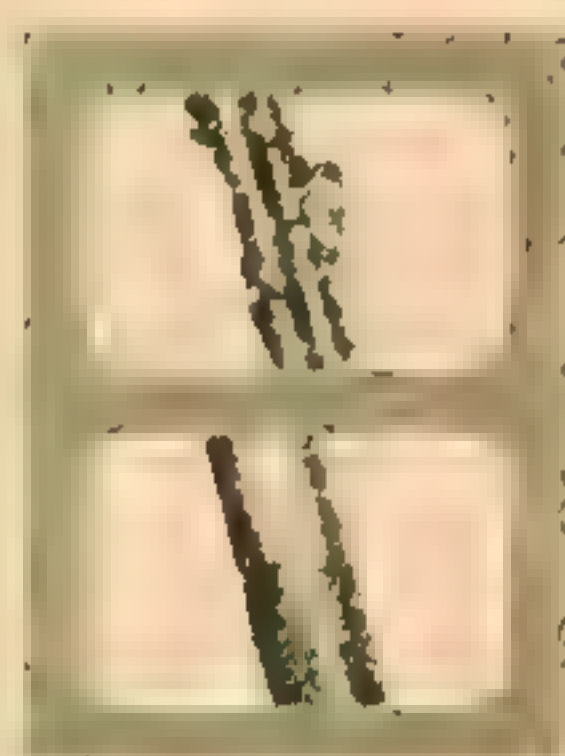
Mar-o-Oil, the Soapless Olive Oil Shampoo, is called the All-Purpose shampoo, tonic and dandruff corrective. This amazing cleanser rids the hair and scalp of dandruff, dryness, or excessive oiliness without soap, yet it rinses out in clear warm water. Your hair becomes clean and sweet . . . more manageable . . . waves stay longer.

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TOP: Hair washed with ordinary soap suds . . . note scaly particles of foreign matter and bacteria remaining.

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Rules for the Well-Dressed Woman

by Omar Kiam

Noted Designer for 20th Century Pictures

As told to SONIA LEE

● BEING WELL-DRESSED is a matter of balance. No matter whether a woman is tall or short, stout or slim, she can, through intelligent study of line and cut, give the appearance of smartness and beauty.

Honesty, however, is an essential factor in this clothes problem. Preferences must be tempered. Every woman must make a conscientious study impersonally—catalogue her good points and her flaws—promptly minimize the latter and highlight the former.

Every woman has a basis for beauty. The woman who is *not* beautiful, is the woman who doesn't know how to dress.

I have dressed Loretta Young, Merle Oberon, Anna Sten, Miriam Hopkins, Maureen O'Sullivan, Ann Sothorn, Frances Drake, Ethel Merman, Ina Claire and others. These girls are lovely. Yet, with only two or three exceptions, glamorous as these stars are, they still require care in dressing.

Merle Oberon is extremely tiny, yet on the screen she creates the illusion of height. I do that by giving her high waists. No belts. Fit her snugly. No girl below the average height, or one who wants to lengthen her figure to minimize excess fat, must ever depart from the rule of an unbroken sweep from neckline to hemline. The tiny girl is wise if she limits herself to the darker shades, and of course, it is assumed that she avoids large-patterned fabrics that are not diagonal.

I have found that short women frequently shun the tailored suit in the belief that it makes them look dumpy. The solution to that is the padded shoulder, which will add at least two inches to their height, and thus restore balance to the figure.

Ann Sothorn is tinier than average—slight—but I have used this padded effect to excellent advantage, and I have rarely seen a girl look smarter than she does in severely tailored suits. It is imperative, however, that the skirt length be watched, for frequently half an inch one way or the other will be the line of demarcation between smartness and the lack of it.

Necklines cut too low subtract from



(Above) Diagonal stripes increase height, says Omar Kiam. If you are as tiny as Ann Sothorn, this gayly picturesque informal is just right for you.

(Right) The sweeping evening-length skirt balances the back décolletage for small women. The front should be quite high

the length and add to the width of the figure. It is well if the girl below average on the measure and the woman above average on the scale remembers that when buying her wardrobe.

That does not mean that a woman must deny herself the grace of décolleté evening clothes, but it is best if the neckline in front is quite high. Then it doesn't matter if her back and shoulders are completely uncovered. The sweeping evening length of modern skirts has a consummate flattery, and that will balance the back décol-

HOLLYWOOD

(Below) Ann Sothern, the Columbia star, demonstrates the way to add height in street wear. Padded shoulders and a high collar are the secret. Ann's suit is a grey ribbed velvet with jersey underblouse



letage. So often I've heard young things complain about their scrawny necks, but the bones are not unbeautiful, and they are merely an index to youth. But the woman over twenty-five must hide them, because they add years to her face. That of course can be done by the collar line.

For the woman who has fairly large hips, it is well to wear cloche-shaped skirts—skirts which have rhythm. Even the jackets to her suits must have this bell-shaped cut. Bias things are a forbidden delight for the woman with this figure fault.

The square figure, the one which has very wide shoulders and very wide hips, presents a peculiar problem. You can do nothing to minimize the one which does not increase the other. Therefore it is wise to seek fashions which will [Continued on page 57]

JUNE, 1935

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WITH THE NEW
Toe-Fitting
SHAPE

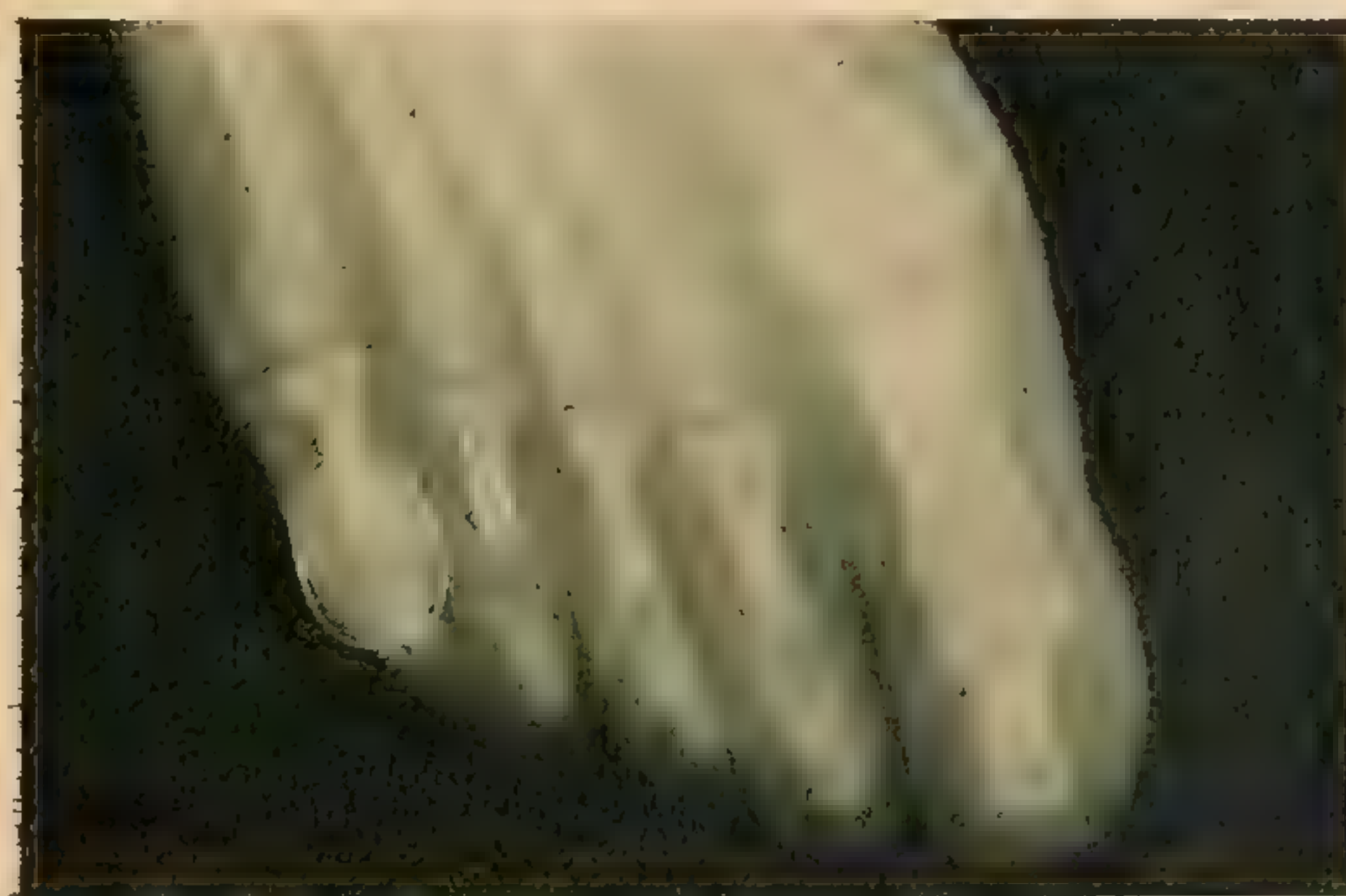


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TWELVE
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That's EASY TO EAT*

IF you take laxatives to keep "regular," you know from experience that drugs and cathartics give only temporary relief from constipation. Such remedies merely cause a drastic purging action. They do not correct the *cause* of your condition.

Doctors now know that in many cases the real cause of constipation is a shortage of the vitamin B complex. This precious factor is sadly deficient in the typical every-day diet. In many foods it is entirely lacking. When this factor is added to the diet in sufficient amounts, constipation goes. Elimination again becomes regular and complete.

Yeast Foam Tablets are pure pasteurized yeast and yeast is the richest known food source of vitamins B and G. They should stimulate your weakened intestinal nerves and muscles and quickly restore your eliminative system to normal, healthy function.

With the true cause of your constipation corrected, you will be rid of the evil cathartic habit. Your energy will revive. Headaches will go. Your skin will be clearer and fresher.

Don't confuse Yeast Foam Tablets with ordinary yeast. *These tablets cannot ferment in the body.* Pasteurization makes this yeast utterly safe for everyone to eat. It has a pleasant, nut-like taste that you will really enjoy. And it contains nothing to put on fat.

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Beauty Hints for the June Bride

by MAX FACTOR
Famed Studio Make-up Expert

● So YOU'RE GOING to be married . . . Naturally you want to look your best on the Great Day. You want to glide down the aisle looking like a June dream bride for the man waiting there so eagerly at the altar. Well, you can. But the time to prepare for it is *not* the day of the wedding! Nor the day before, for that matter.

You cannot acquire the romantic look that goes with good grooming and a beautiful skin in a moment. You can't leave it all to make-up applied an hour before the strains of the Lohengrin march float on the air. That's impossible! Under the stress of all the excitement, even the best make-up in the world has a way of looking theatrical unless it's been blended carefully into a skin that is fresh and clear.

There is only one way to keep the skin like that, of course. That's by keeping it *clean*. Let's be frank about this. A great many girls think they have done right by their faces if they give it a bit of scrubbing at night. And half the time they don't bother to do even that before retiring. It is the worst thing they could do to their complexion—to go on day after day leaving the pores filled with dirt particles. Then they wonder why their complexion is poor! It isn't a scrubbing the pores need. That's too harsh for the skin and only coarsens it. They need to be cleansed with a cream that has a pure oil base, the kind that melts the instant it is applied, seeps into the pores and literally floats out the dirt.

● TWICE A DAY is none too often for this thorough cleansing. After you've taken the cream off with tissues—*always with a firm, upward movement*—pat on your skin-freshener to wake up the pores and help the circulation.

If you've made a practice of this, you won't be afraid to look in your mirror when the wedding morn dawns!

It's completely *your* day of days. So don't let the stress and strain rob you of its charm. After your bath it's a good idea to plan things so that you



"I'll Love You Always" says George Murphy to Nancy Carroll in the Columbia picture by that title. And no wonder when the bride looks as lovely as Nancy does here

can rest. It may sound foolish to do that when you're all on tiptoe, but you'll look a thousand per cent better if you make yourself do it. After you have used the cleansing cream, apply skin and tissue cream while you are resting. Pat it on generously, particularly around the eyes and mouth where fatigue lines show first. When you remove the cream, be sure to take it off with the tissues. Then use your skin tonic. If the day is hot, put your tonic in the icebox for a few hours before using, so that it will feel wonderfully cool and refreshing.

This is known as the "pep-up" treatment for every prom trotter, tired business woman and harried housewife as well as the bride.

Now, when it comes to make-up for the bride, one of the most important things is that it should look glamorous but *not* artificial or extreme. So the answer is to play up the eyes and

HOLLYWOOD

give the cheeks and lips only a subtle flush.

Your eye-shadow will do wonders if you'll let it. Blend it on the upper lid only. Never under the eyes. Nowhere should there be a great intensity of color but the emphasis should be at the eyelash line and the color worked up delicately and gradually over the lid. How far and how much depend upon the formation, size and color of the eyes themselves. For instance, Claudette Colbert can use a great deal of brown eye-shadow with her brown eyes without making it obvious, while a light application of the gray shadow is all Ann Harding needs to make her blue eyes infinitely more blue.

For eyes inclined to be deep-set, the shadow is applied *only* from the center of the upper eyelid and shaded outward. A well-pointed eyebrow pencil and eyelash make-up do the rest of the trick for eyes of all sizes!

● **THERE'S ONE** big calamity connected with a wedding that you'll want to insure yourself against. It's this: In the frenzy of dressing and all, many a bride puts on what she believes to be the correct amount of rouge and lipstick. And then going to the church she grows more and more nervous. By the time she actually is approaching the altar, she's as white as a little ghost—with three impudent scarlet patches on her face where she made up not wisely but too well! Or—what is quite as bad—her own color rushes up in such a way as to accent her make-up beyond description!

The one thing you can do to prevent such calamities is to use the right make-up foundation. If the skin is very shiny ordinarily, use a well-blended liquid that, appropriately enough, smells like honeysuckle. It goes on smoothly and *stays* on—even in hot weather. Otherwise use a foundation cream that perfectly matches your complexion. Apply only a very small amount to the cheeks, forehead and chin—the less used, the better the make-up. *Dip your fingers in cold water to blend it.* This will give your make-up a beautiful finish and keep the complexion natural and lovely looking for hours—even through the tenseness of the "I Do's!"

For the blond bride, there is a rouge the shade of a blush rose. For the brides with hair a golden red like Nancy Carroll's, there's a glorious flame rouge matched by a flame lipstick and given the right lustre with rachelle powder. And for the brunettes—an exquisite carmine shade that deepens their beauty, or, if they're an olive type, there's a shade the color of lush raspberries. But no matter what their complexion, the keynote for every bride is delicacy coupled with daintiness. All signs of sophistication should be swept away. You may look interesting—but you *must* look romantic! And for that reason, don't go in for any bizarre effects with lipstick or eyebrow pencil.

JUNE, 1935

Reduce your WAIST THREE INCHES AND HIPS IN TEN DAYS

with the
PERFOLASTIC GIRDLE
or it won't cost
you one cent!



... Read how
Miss Jean Healy
reduced her hips
9 INCHES!

 <p>"Why Jean! What a gorgeous figure, how did you get so thin?"</p>	 <p>"I read an 'ad' of the Perfolastic Co. and sent for their FREE folder!"</p>	 <p>"They actually allowed me to wear the Perfolastic for 10 days on trial ..."</p>	 <p>"and in 10 days, by actual measurement, my hips were 3 INCHES SMALLER!"</p>
 <p>"I really felt better, my back no longer ached, and I had a new feeling of energy!"</p>	 <p>"The massage-like action did it ... the fat seemed to have melted away!"</p>	 <p>"In a very short time I had reduced my hips 9 inches and my weight 20 pounds!"</p>	 <p>"Jean, that's wonderful, I'll send for my girdle today!"</p>

You can TEST the PERFOLASTIC GIRDLE and BRASSIERE For 10 DAYS at our expense!

WE WANT YOU to try the Perfolastic Girdle and Uplift Brassiere. Test them for yourself for 10 days absolutely FREE. Then, if you have not reduced at least 3 inches around waist and hips, they will cost you nothing! **THE MESSAGE-LIKE ACTION REDUCES QUICKLY, EASILY, and SAFELY**

■ The massage-like action of these famous Perfolastic Reducing Garments takes the place of months of tiring exercises. It removes surplus fat and stimulates the body once more into energetic health. **KEEPS YOUR BODY COOL AND FRESH**

■ The ventilating perforations allow the skin to breathe normally. The inner surface of the Perfolastic is a delightfully soft, satinized fabric, especially designed to wear next to the body. It does away with all irritation, chafing and discomfort, keeping your body

cool and fresh at all times. A special adjustable back allows for perfect fit as inches disappear.

■ The Perfolastic Girdle and Brassiere knead away the fat at only those places where you want to reduce, in order to regain your youthful slimness. Beware of reducing agents that take the weight off the entire body ... for a scrawny neck and face are as unattractive as a too-fat figure.

SEND FOR 10 DAY FREE TRIAL OFFER

■ You can prove to yourself quickly and definitely whether or not this very efficient girdle and brassiere will reduce you. You do not need to risk one penny ... try them for 10 days ... at our expense! Don't wait any longer ... act today!

PERFOLASTIC, Inc.
41 EAST 42nd ST., Dept. 76, NEW YORK, N. Y.

Without obligation on my part, please send me FREE booklet describing and illustrating the new Perfolastic Girdle and Brassiere, also sample of perforated rubber and particulars of your

10-DAY FREE TRIAL OFFER!

Name

Address

City State

Use Coupon or Send Name and Address on Penny Post Card

Beautiful Eyes

ARE YOURS FOR THE ASKING
WHEN YOU ASK FOR

Maybelline

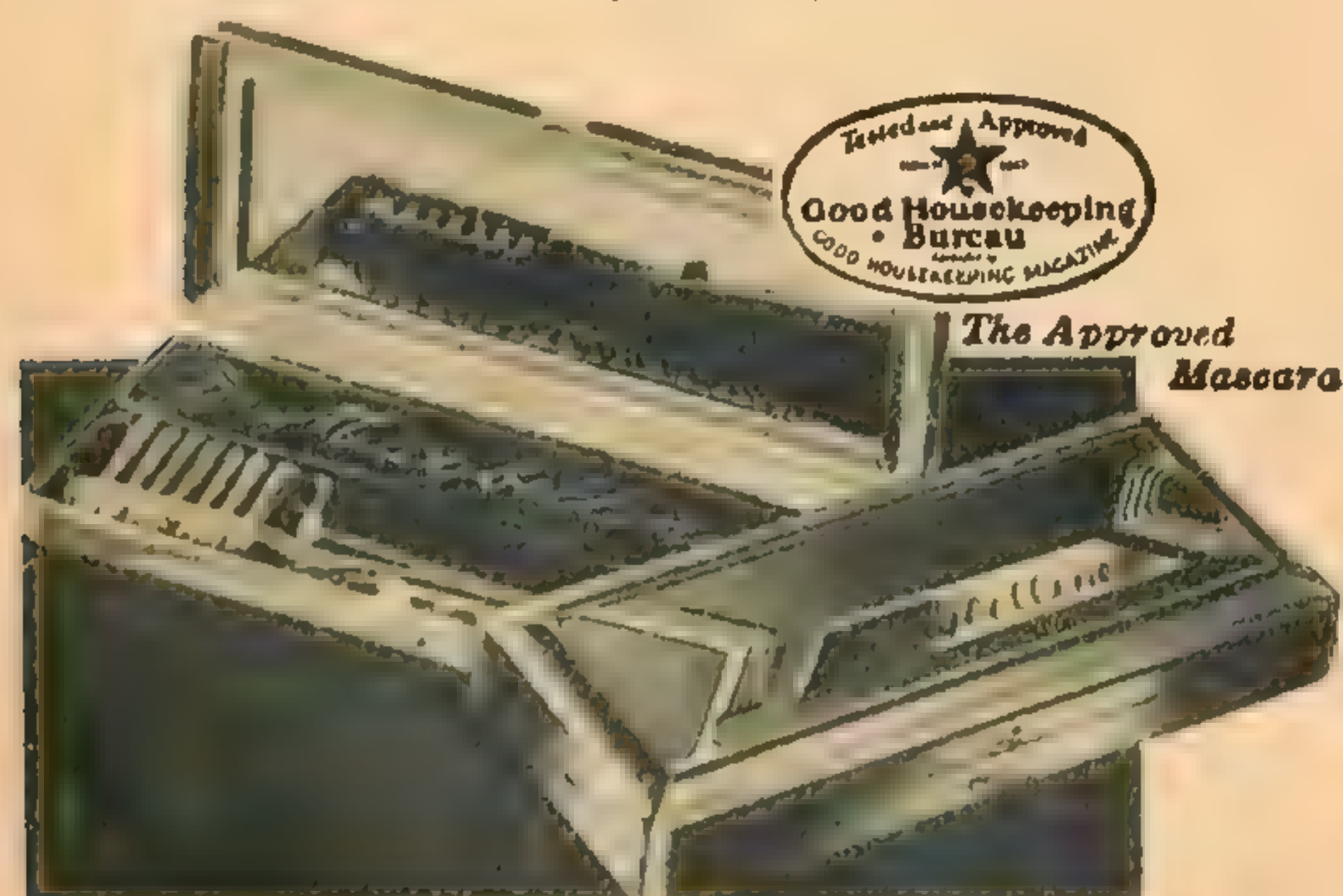


says DOROTHY HAMILTON
Noted Beauty Authority of Hollywood

● Notice how your favorite screen actress depends on the appearance of long, dark, lustrous lashes to give her eyes that necessary beauty and expression. More than any other feature *her* eyes express *her*. More than any other feature *your* eyes express *you*. You cannot be really charming unless your eyes are attractive and it is so easy to make them so, instantly, by darkening your lashes with non-smarting, tear-proof, harmless Maybelline mascara.

You cannot afford to neglect your most important beauty feature—your eyes—when just a few simple brush strokes of Maybelline will instantly transform your lashes into the appearance of long, dark, luxuriant fringe, making your eyes appear larger, brighter, and more expressive.

Approved by Good Housekeeping Bureau and other leading authorities for its absolute harmlessness, Maybelline's famous name is your guarantee of highest quality. Encased in a beautiful red and gold vanity, it is priced at 75c at all leading toilet goods counters. Black, Brown, and the new Blue. Try it today—you'll be delighted with the marvelous improvement in your appearance.



Pie Please!

by *Grace Ellis*

HOLLYWOOD'S Food Consultant

● "PLEASE PASS THE PIE!" is a national idiom. Rob an American of his favorite dessert, and you might as well rob him of his motor car. Or his pocketbook. He may change his wife, his job, or his political party. But he has not as yet shifted his allegiance from two thin, crisp crusts, delicately dusted with sugar, browned to a honey gold, and wedged apart with aromatic juice-dispensing morsels of apple, pitted cherries, sun-ripened blueberries, or what-have-you?

The male stars of Hollywood are no exception. Pie is as favorite a meal-ender in the famous cafes and dining rooms of the cinema capital, as in the depot lunch counters of the middle west, or the New York dinette for two.

The only difference lies in the possibility that Hollywood pies are better.

Skilled cooks know that pastry making has no secrets. Here and there, one may find a famous culinary artist who still belongs to the old handful-of-this-and-a-pinch-of-that school of pastry makers. But few modern chefs are willing to lay so strenuous a burden upon their own genius.

Accurate measurements, dependable flours*, skillfully blended shortenings**, and controlled refrigerators, now substitute for the once heralded "luck" in pastry making. A surprising number of chefs now use a "hot-water" pastry, which may be mixed and left in the refrigerator for an instant baking. It is always crisp. Never tough. A fool-proof crust! One which may be made to perfection by the rankest amateur. (Detailed recipe may be found on the "Best Ever Pies" leaflet.)

But the chief contribution of the great cooks of the nation, to the pie repertoire, during the last few years, has been the development of some totally new varieties. Ice Cream Pie and the delicious whipped gelatin combinations are lighter, more festive and

* Special pastry flour is not essential to good pie crust if one uses a balanced, all-purpose flour. Brand names will be sent upon request.

** HOLLYWOOD's food editor believes that inexperienced cooks will have best results in pastry making if they use the hot-water method, or select a shortening which is not too soft—retains some stiffness at room temperature. For hot-water pastry, a softer shortening will suffice.—Brand names will be sent upon receipt of a stamped, self-addressed envelope.



Upon receipt of the pie recipe Grace Ellis dedicated to George Brent, the Warner studio chef prepared the pastry for him. You can judge how good it is when you know that this is George's second slice, or maybe we lost count

even better-to-eat than the fattening mince and pumpkin of grandmother's day.

To some of her own favorite male stars of 1935, HOLLYWOOD's food editor dedicates these six Star-Pies of the same era. May you enjoy them all—stars of both cinema and pastry—during the remainder of the year.

To George Brent

For a series of outstanding performances, this outstanding pastry discovery:

Chocolate Ice Cream Pecan Pie

- 1 freshly baked pie crust
- 1 quart chocolate ice cream
- 3 egg whites
- 6 tablespoons sugar
- ½ cup broken pecan nutmeats

Chill one freshly baked pie crust in the refrigerator until very cold. Beat the egg whites until stiff but not dry. Beat in the sugar gradually. Continue beating until egg whites are smooth and rather ropy.

Fill the baked pie shell with the ice cream. Sprinkle with the nutmeats. Top at once with the egg whites, spreading the latter out to the edge of

HOLLYWOOD

the crust so that the ice cream is entirely covered. Bake in a very hot oven of 500 degrees F. for 2 to 3 minutes. Remove as soon as meringue is delicately browned. (The ice cream will not melt if the pie is not left in the oven too long.) Serve at once, or let stand in refrigerator not longer than 20 minutes before serving.

To Will Rogers

For his popularization of a type long unheralded, but more ruggedly American than America, this recently popularized version of an old-time favorite:

Deep Dish Cherry Pie

Pastry for 2 large pie crusts
4 cups pitted sour cherries
3 tablespoons soft butter
1¾ to 2 cups sugar
¼ cup flour
⅛ teaspoon salt

Line a shallow oblong glass baking dish with pastry, letting crust extend slightly over the edge. Spread with half of the butter. Mix cherries, (either fresh cherries or drained canned cherries may be used), sugar, flour and salt. Spread in baking dish. Dot with rest of butter. Cover with a sheet of pastry slashed to allow steam to escape. Press outer edges together firmly. Brush top crust with thin cream and sprinkle lightly with sugar. Bake in a very hot oven of 540 degrees F. for 20 minutes; then reduce temperature to 350 and bake [Continued on page 56]

TO TOM BROWN!

An outstanding young player of '35, we dedicate this cream of the '35 pie crop—

CHOCOLATE PEPPERMINT CREAM PIE

The recipe is *FREE*. Printed for you on a handy little recipe filing card. Inclose a stamped self-addressed envelope and write Grace Ellis, HOLLYWOOD'S Food Editor, 529 South 7th St., Minneapolis, Minnesota.

And don't forget that Mrs. Ellis will be glad to find new pie recipes for you, consult with you concerning pastry failures, give advice as to competent brands of flour and shortening, etc.

Her leaflet, "BEST EVER PIES", includes the favorite pie recipes of 12 famous cooks. It is available for only 5 cents if a stamped self-addressed envelope is inclosed.

Other leaflets which will prove life-savers to new cooks are:

"Canned Food Dishes
Men 'Go For'" 5 cents
"Jellies and Jams Which
Have Won Prizes" 5 cents

What's the matter with Me and Men?



"HERE I sit alone, evening after evening, reading or listening to the radio. What's the matter with me? Why don't men take me out? I'm not so hard to look at — and I love a good time!"

Poor girl! How surprised and chagrined she would be if she knew why she is left at home alone.

You can't blame people for avoiding the girl or woman who is careless about underarm perspiration odor. It's too unpleasant to tolerate in anyone, no matter how attractive she may otherwise be.

There's really no excuse for it when Mum makes it so easy to keep the underarms fresh, free from every trace of odor.

Just half a minute is all you need to use Mum. Then you're safe for the whole day.

Use it any time — *after* dressing, as well as before. It's harmless to clothing. It's soothing to the skin, too — so soothing you can use it right after shaving your underarms.

Depend upon Mum to prevent all unpleasant perspiration odor, without preventing perspiration itself. Then no one will ever have *this* reason to avoid you! Bristol-Myers, Inc., 75 West St., New York.



ON SANITARY NAPKINS, TOO.
Guard against this source of unpleasantness with Mum. No more doubt and worry when you use Mum!

MUM takes the odor out of perspiration



LOSE FAT



Lost 55 lbs.

"Look ten years younger!"

WRITES MICHIGAN LADY

● Why envy other women when it is so easy to be slender! Do as Mrs. L. R. Schulze, 721 So. Pleasant St., Jackson, Mich., did. She writes: "Although I had been overweight almost all my life, I reduced 55 pounds with RE-DUCE-OIDS by following the directions. I look ten years younger and never was in such excellent health as I am since taking RE-DUCE-OIDS." Others write of losing fat in varying amounts, as much as 80 pounds, and report feeling better while and after taking RE-DUCE-OIDS.

NURSE REDUCES... Recommends Easy Way

● "As a Graduate Nurse I have met many people who have ruined their health in unsuccessful efforts to reduce," a San Francisco, Calif., Graduate Nurse writes, "my own experience in reducing with RE-DUCE-OIDS was so satisfactory that I recommend them to others." (Name on request.) She knows how important this fact is to you:

RE-DUCE-OIDS absolutely DO NOT contain the dangerous drug, Dintro-phenol. Laboratory chemists test every ingredient.

SO EASY TO USE... just a tasteless capsule according to directions.

FAT GOES... OR NO COST

● If you are not entirely satisfied with the wonderful results you obtain from RE-DUCE-OIDS, you get your money back! You risk not one cent! START TODAY, before fat gets one more day's headway. Sold by Drug and Department Stores everywhere. If your dealer is out, send \$2.00 for 1 package or \$5.00 for 3 packages, direct to us. (Currency, Money Order, or Stamps, or sent C.O.D.) In plain wrapper.

FREE! valuable book

Tells "HOW TO REDUCE." Not necessary to order RE-DUCE-OIDS to get this book. Sent free.



GOODBYE, FAT!

Scientific Laboratories of America, Inc. Dept. F356
746 Sansome Street, San Francisco, Calif.

Send me the FREE Book "HOW TO REDUCE."
If you wish RE-DUCE-OIDS check number of packages here:

Name.....

Address.....

City..... State.....

Hollywood Fashions

Ida Lupino's Summer Frocks

● The simple note for mornings is the choice of all smart people in Hollywood and out. And, of course, Ida Lupino is exceedingly smart. You can be, too—with the aid of HOLLYWOOD's patterns.

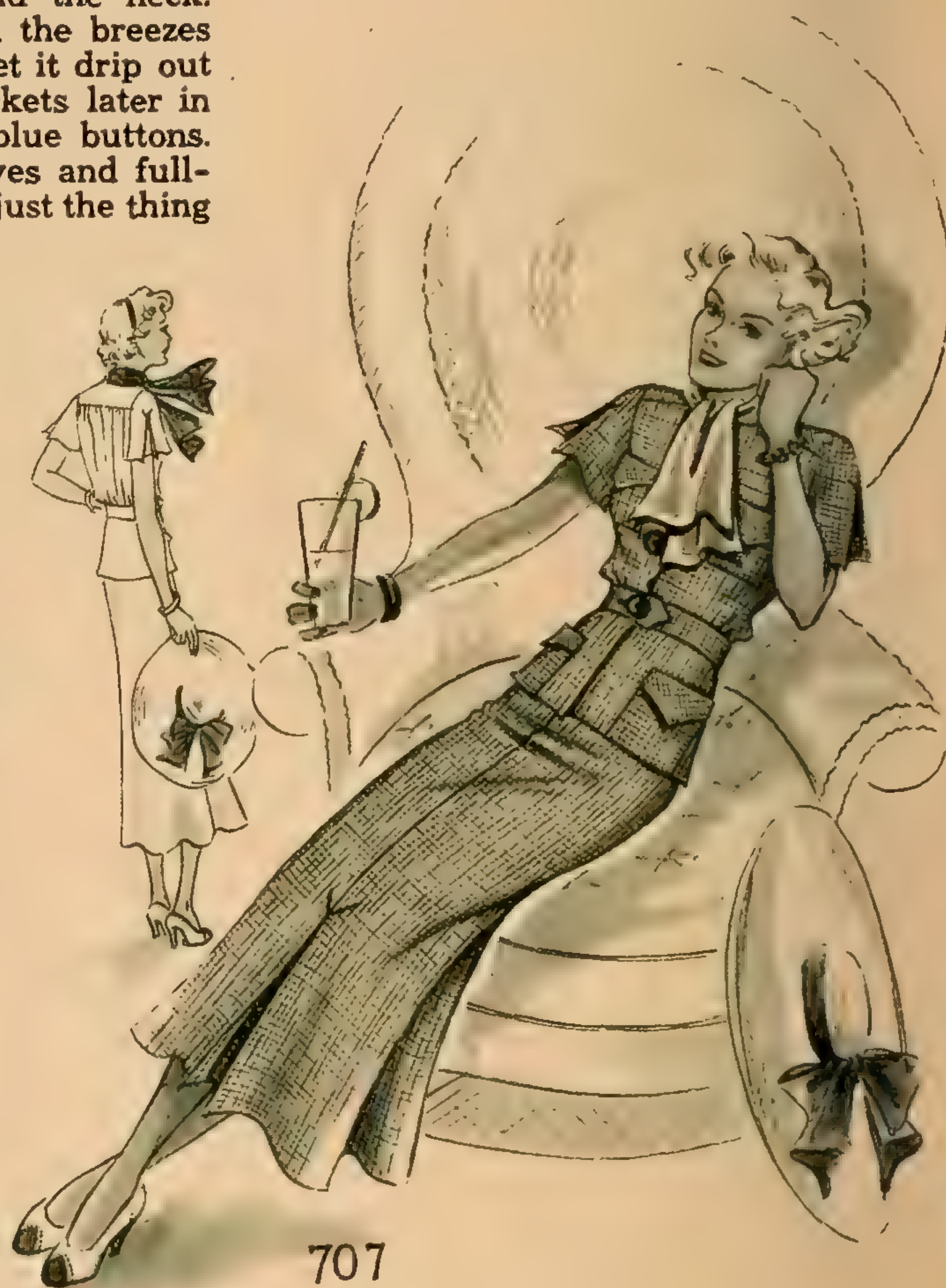
You will soon see Ida in the Paramount picture, *Paris in Spring*, with Mary Ellis and Tullio Carminati. Note her simple sports frock of blue and white checked washable cotton. Don't miss the new note in the dark blue linen scarf. You cinch it careless-like around the neck. The ends fly insouciantly in the breezes of breakfast time, and you let it drip out of one of the big patch pockets later in the day, to show off your blue buttons.

Action back, pleated sleeves and fullness in front of the skirt are just the thing

for almost anything you want to do out-of-doors—weed-pulling, window-washing or catching street cars, included.

You'll need stout material for this one, but even if thousands of cotton plants give their all to such material, twenty-five cents a yard is enough to pay. In which case, you should be able to step out in the complete costume for about a dollar and a half.

Imagine duplicating for a dollar and a half such a smartly simple little wash frock as Ida Lupino wears. It is designed in sizes 14, 16, 18 years; 36-, 38- and 40-inch busts. Just send for the Hollywood pattern, Number 707, and get out your shears



Use this Coupon

HOLLYWOOD'S Pattern Service
529 South 7th St., Minneapolis, Minn.

For the enclosed..... please send me Ida Lupino Pattern No. 707—Ida Lupino Pattern No. 709 (circle style desired).

Size Bust

Check if you wish the HOLLYWOOD Spring Fashion Magazine.

Name

Street

City

Patterns, 15c each
Fashion Magazine, 15c

(With one or more patterns, Fashion Magazine will be sent for only 10c)

And Now—the New Coin Dots

● No self-respecting early summer wardrobe is complete without one dark blue frock. No dark blue frock this season in Hollywood is complete without a snow-storm of coin dots. Ida Lupino's smile is one of serene triumph at having combined the two in a dress which may be worn from morning until tea-time.

Sewing details on this one are easy, but the effect is that knowing simplicity which shouts of Hollywood's younger generation at home. Little gores take care of the fullness of the bodice at the waist line, and two circular ripples make walking easy. Puff the sleeves, fasten the belt in the back for a change, make two sets

HOLLYWOOD

of organdie trimming, and imagine you are in Hollywood.

Incidentally, the organdie collar may be used as first aid to almost any dress. The hems are hand-rolled.

This one may be whipped out in light silk anywhere from three dollars up, since there is no extra charge for coin dots. Good in cotton, too.



709

Ida Lupino, Paramount player, wears this simple creation in "Paris In Spring." There is a pattern for you

JUNE, 1935

LIKE UNBELIEVABLE MAGIC



Instantly

**your skin feels SOFT and SMOOTH
...after the LINIT BEAUTY BATH**

TO enjoy the delightful LINIT Beauty Bath, merely dissolve half a package or more of LINIT in your tub—bathe as usual, using your favorite soap, and then feel your skin! It will rival the smoothness and softness of a baby's. LINIT is sold by grocery stores, drug and department stores.

To further enhance the personal daintiness that follows the Linit Beauty Bath, the makers of Linit offer a beautiful lipstick by Coryell valued at \$.50. Send side panel from any Linit package with 10c. (to cover handling and mailing costs). Please specify shade desired:—Light, Medium or Dark. Address Corn Products Sales Co., Dept. F-6, P. O. Box 171, Trinity Station, N. Y. C.



THE BATHWAY TO A SOFT, SMOOTH SKIN

**"I Couldn't Sit,
Couldn't Stand,
Couldn't Even
Lie Down!"**



The Suffering I Had to Bear In Secret"

WHAT a toll Piles take—in pain, in physical and mental incapacitation, in drain on vitality! The sad part about this affliction is that, on account of the delicacy of the subject, many hesitate to seek relief. Yet nothing is more fraught with danger than a bad case of Piles, ending, as it may, in serious trouble.

Real treatment for Piles is to be had today in Pazo Ointment. Pazo not only relieves the pain, soreness and itching, but it tends to correct the condition as well. Pazo works because it is threefold in effect. First, it is *soothing*, which relieves the soreness and inflammation. Second, it is *healing*, which repairs the torn and damaged tissue. Third, it is *absorbing*, which tends to reduce the swollen blood vessels which are Piles.

Pazo comes in collapsible tube with special Pile Pipe; now also, for the first time, in suppository form, 14 to the box. Those who prefer suppositories will find Pazo suppositories better than anything they have ever used.

Try It FREE!

Pazo is sold by all drug stores, but a liberal trial tube is free for the asking. Simply mail the coupon or a post card.

Grove Laboratories, Inc.
Dept. 19-F, St. Louis, Mo.

Gentlemen: Please send me, in PLAIN WRAPPER, your liberal free trial size of PAZO Ointment.

NAME.....

ADDRESS.....

CITY.....

STATE.....

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where
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at i

PAUL KELLY SIGNS TERM CONTRACT WITH FOX FILM

refle
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and

There is a valiant story in the news behind this news

by JOHN DOUGLASS

● **JUST TWO LINES** of type in a morning newspaper headline! I wonder if you know the story those two lines tell. Few people outside of Hollywood would have reason to know it. But to all of Hollywood that announcement meant a great deal.

It is a story you should know, a saga of personal integrity that warms the heart, that makes you realize this isn't such a bad old world after all. It goes a long way to prove a lot of copy-book axioms that we learn in childhood and promptly forget.

Paul Kelly first came to Hollywood under contract to Universal. Fresh from his stage triumph in *Bad Girl*, in which he co-starred with Sylvia Sydney, great things were predicted for him on the screen. Paramount signed Sylvia, Fox bought the play to produce with James Dunn and Sally Eilers, both of whom became stars as a result of their performances in *Bad Girl*, Vina Delmar, its author, joined the writing staff of M-G-M and Paul Kelly went to Universal.

I well remember our first meeting and the amazing statement he made.

"I'll stand or fall upon my ability as an actor—such ability as I possess," Paul said. "This business of being a well-trained goldfish, always on display, lacking even the respite the darkness of night lends a poor fish, is not for me. I won't be an object over which sob sisters can delightedly sob. If remaining in motion pictures means the exacting of such a toll, I shan't remain. I'll go back to the stage, or, that denied me, to driving a truck. But on the screen, I'll stand or fall upon whatever abilities I have as an actor—and nothing else."

There was no defiance in his tone, no feeling that he wanted to unite thumb and nose in a gesture toward Hollywood's accepted standards. He was aware that he was embarking upon a career in a business that recognizes personality first and ability second. He didn't need me to tell him this. He had carefully thought it all out and charted his course.

Nor did he waver from his determination. Three months passed and Paul Kelly had not made a single picture for Universal. At his suggestion, his contract was cancelled by mutual consent.

He planned to return to the stage,

but before he left Hollywood, he accepted an offer from an independent studio for one picture. "Just to prove," he says, "that I could do one."

"It was terrible. And I was worse. I was a mouth actor—you know, a guy who makes the most horrible grimaces. Yet I'm glad I did that quickie. I went to see the picture afterwards in New York and it certainly taught me a lot."

"Funny, isn't it? We learn more from our failures than we do from our successes. Every hard knock we get helps to build character. We can profit by our mistakes, if we have the good sense to take the raps with that philosophy. We can't beat the game, but the game can beat us if we allow it."

● **KELLY IS** no quitter. He has proved it time and time again in a career of ups and downs. Adversity once dealt him a blow from which few men have the fortitude to recover. This episode he will not discuss, and we respect his wish to remain silent. We honor any man for taking the harder road. Ability pays greater dividends than sensationalism, but the reward is more slowly gained. It was a long time before Paul Kelly won another chance at film preferment.

He had just completed a tour with



Paul Kelly is just a regular guy in Hollywood—"Hurry" is his dog

HOLLYWOOD

Lenore Ulric in *Angel*, when his telephone rang late one night. It was a long-distance call from Los Angeles to New York City. The newly-organized Twentieth Century studio, his caller informed Kelly, wanted him for a rôle in *The Bowery*. Could he hop the first train for Hollywood?

Now Paul Kelly is a notoriously poor business man when it comes to handling transactions for himself. Consequently, he had made an agreement three years before, when he married Dorothy Mackaye, that she manage all of his affairs and he, in turn, would act as her advisor.

● IT HAD WORKED splendidly, for although neither could drive an advantageous personal bargain, each did valiant battle in behalf of the other. "You will have to talk to my wife," Kelly said, unabashed. "Wait a moment. I'll get her. She is downstairs in the car." And leaving a long-distance telephone to click off expensive minutes, Paul sought Dorothy, ten floors below in the street.

It was she who arranged the deal by which Kelly again came to Hollywood. But even as he was rushing across the continent by train, a change in production plans caused Darryl Zanuck to cast another actor in *The Bowery*. Kelly was all set to return to New York when he learned this discouraging news. Zanuck, however, had other plans for him.

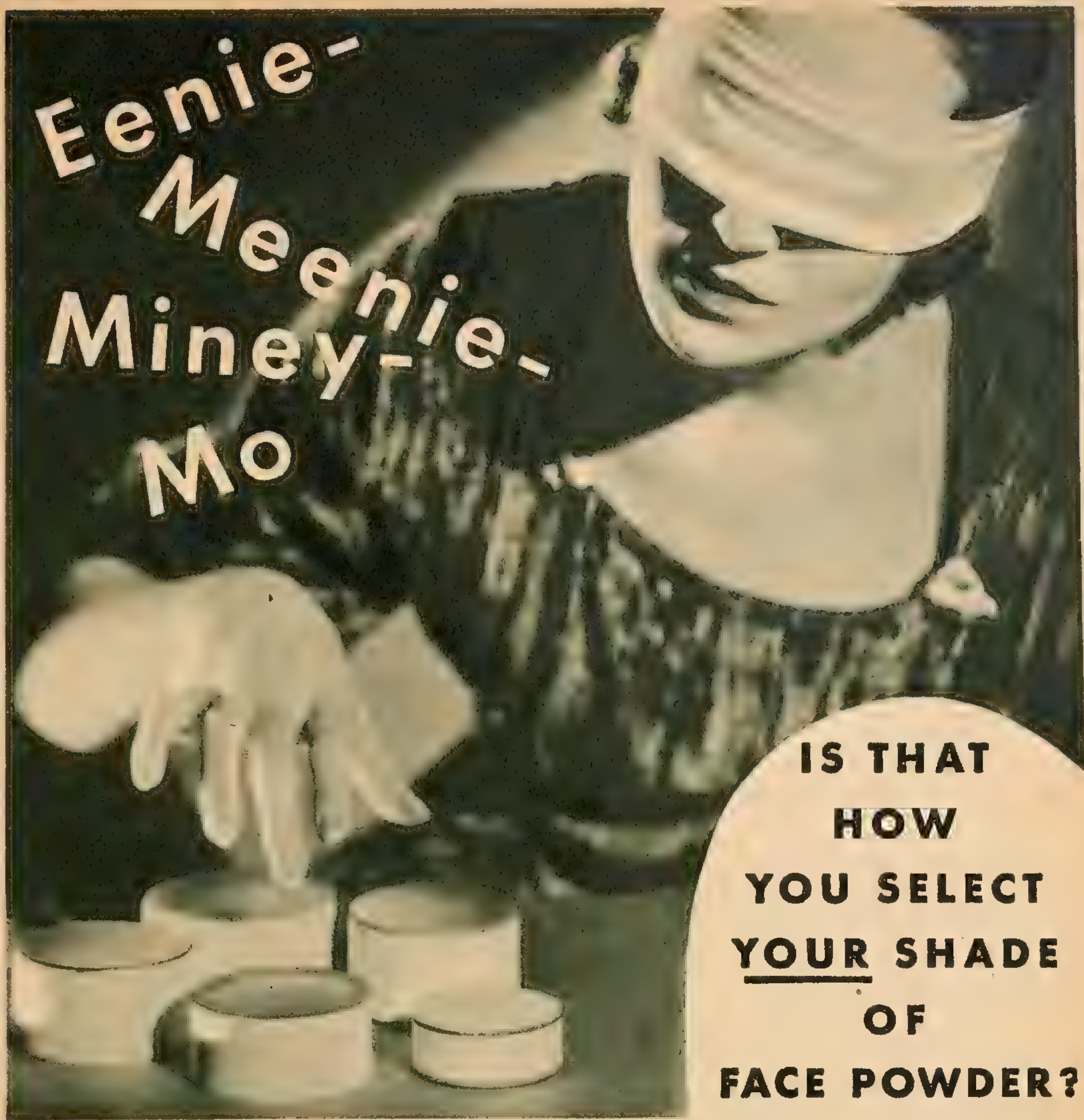
He went into *Broadway Through a Keyhole*, becoming an overnight sensation as the sympathetic gangster. His performance brought him the immediate acclaim of the film colony and critics, and a long-term contract with 20th Century. It looked like Paul Kelly had arrived at last.

But fate wasn't through dealing to him from the bottom of the deck. When the contract was signed, Zanuck planned to produce a minimum of twenty pictures a year. Theatre releases could not be obtained for such a large number—that is, good theatre releases—so 20th Century reduced its product to eight pictures and made all of them big specials. The actors the studio had under contract were loaned out to other companies. There were no renewals when the contracts expired.

● TWO STRIKES and Kelly hadn't as yet connected with the ball. The score sheet showed one hit to his credit—and no errors. There were jobs awaiting him on the stage, but he wanted to make good in Hollywood.

Paul and Dorothy put their heads together. They reached an agreement. They would stick it out until the game was won or lost.

Many times in these intervening months, opportunities were offered whereby Paul might draw attention to himself by sensational methods. But he stuck to his original decision—the same decision he had announced to me when he first [Continued on page 60]



The Wrong Color Can Make You Look 5 to 10 Years Older!

By *Lady Esther*

If there's one thing you want to "try on", it's your face powder shades. You may not realize it, but it's a known fact among artists and make-up experts that the wrong shade of face powder can make you look older than you really are.

Many a woman's age is unjustly placed at 5 to 10 years more than it actually is simply on account of the color of face powder she uses. There is no greater error than to choose your face powder color on the basis of "type" or coloring. Matching isn't what you want at all, but flattery—enhancing of your natural gifts.

Seek to Flatter — Not to Match!

Many a brunette who uses a brunette or dark rachel powder wants another shade altogether. The same with blondes. Many a blonde who uses a light rachel or a beige really requires a darker tint. You must remember that the color of your hair doesn't govern the color of your skin. A brunette may have a very light skin, while a blonde may have quite a dark one, and vice versa.

The only sensible and practical way to choose your face powder shade is to "try on" all the five basic shades which colorists agree are sufficient to take care of all tones of skin. And this is the opportunity I give you, *at no cost to you!*

My Service to the Women of America

In order to help you solve the all important question of which shade of face powder for you, I will send you all five shades of my Lady Esther Face Powder absolutely free of cost. When you try on all five shades, as you must, you will discover whether you have been right or wrong in your shade of face powder and whether you have been benefiting or suffering as a result.

Many times it's the woman who is most sure of her shade of face powder that is most astonished with the results of this test. Many times it is the shade that a woman would never suspect that proves to be most youthifying and flattering.

Mail the coupon or a postcard today and learn for yourself whether you are doing yourself justice or injustice in the shade of face powder you are using.

(You can paste this on a penny postcard.) (13) **FREE**

Lady Esther, 2030 Ridge Avenue, Evanston, Illinois.

Please send me by return mail a liberal supply of all five shades of Lady Esther Face Powder.

Name _____

Address _____

City _____ State _____

(If you live in Canada, write Lady Esther, Toronto, Ont.)

REDUCE WEIGHT GUARANTEED

Amazing
NEW
HOLLYWOOD
METHOD

THE
SAFE
WAY



24 POUNDS
31 DAYS!

M-G-M
INGENUE

NOW YOU CAN SHARE THE GREAT SECRET OF HOLLYWOOD'S MOST SCINTILLATING STARS, by following Hollywood Starr's "Reduce Eazy" method. Easy, safe, with a compound of HARMLESS herbal ingredients.

A glorious, slender, youthful figure without DANGEROUS DRUGS, STARVING, OR STRENUOUS EXERCISE. Let the "Reduce Eazy" method trim your figure to today's fashionable lines—become irresistibly attractive. EAT WHAT YOU LIKE, AS MUCH AS YOU LIKE.

Fat Magically Disappears!

Fat imperils your heart and health. No matter what you have tried, or how fat you are—you need waste no more money on worthless imitations. **SEND NO MONEY!** Just pay postman on delivery. Except for quick service, do not use C. O. D's. Your money back **GUARANTEED** unless unwanted fat disappears by following simple directions.

No Recorded Failures

Tried and tested: Mrs. R. (Conn.) says "Lost 24 pounds in 31 days after every other method failed." Mrs. E. J. (Penn.) "Lost 17 pounds in 40 days, look and feel 10 years younger."

Send now! Act today! **FREE 30-DAY MONEY BACK TRIAL, \$1. TRIAL PACKAGE** with instructions and priceless information 25c. Send for "REDUCE EAZY" book and tablets NOW!

Hollywood Starr Products, Ltd.

Box 395, Desk 302, Hollywood, Calif.

TIRED Eyes?

Murine cleanses and refreshes tired, irritated eyes.

For eye comfort use it daily.

MURINE FOR YOUR EYES

Free Valuable booklet, "A World of Comfort for Your Eyes." Murine Co., Dept. 4, Chicago.

ARTIFICIAL LASHES

BROUGHT TO YOU FOR THE FIRST TIME AT A REASONABLE PRICE!

The secret of the captivating beauty of movie stars! Long, dark, lustrous lashes that transform eyes into bewitching pools of irresistible fascination. Makes the eyes look larger, more brilliant, and far more expressive. Try a pair of these wonderful lashes and you will be surprised at such magic charm so easily acquired. Quickly put on by anyone, absolutely safe, can be used again and again. Mailed promptly on receipt of price, 85c pair, 3 pair \$1.00. MITCHELL BEAUTY PRODUCTS, 4162 Washington, St. Louis, Mo.

SHOOTING Take Skeet

From Clark Gable to Dolores Del Rio, the movie colony has gone mad over this new fad!

by
DONALD P. SHELDON



No sport is Reserved For Men Only these days. Here's Ruth Channing shouldering arms



Robert Montgomery, like Jackie Cooper, divides his hits and misses—but still calls "Skeet"-ing fun

● WHENEVER HOLLYWOOD TAKES up anything in a big way, you may be sure of two things. It is new. And it is fun of a decidedly different order. That, in brief, is this game called "Skeet Shooting."

It is played with shotguns. The bigger the shotgun, the better. The experts add queer nozzles to their shotguns to spread the shot even wider. Very often, an expert with the nozzle removed from his gun is no longer an expert. But I anticipate my story.

This game called "Skeet Shooting" is a variation of trap shooting—the chief variation being that it has completely shattered the dignity of that venerable sport. Let me explain:

Imagine yourself upon the face of a watch, the radius of which is twenty yards. You stand first at six o'clock. From a tower behind you somebody chucks a small clay saucer (value, one cent) toward a net behind twelve

o'clock. You aim your gun at the saucer and pull the trigger, miss it, and say what you feel like while the saucer makes a graceful landing in the net.

Next, from a tower at twelve o'clock the petite tureen sails for the net behind six. Now you go to five o'clock and the process is repeated. This keeps up until you arrive at twelve. Then you try six, five, one and twelve all over, only this time the dishes are flying from both towers at once.

You ask me why it is necessary to use cheap dishes? Well, sometimes they happen to collide with each other in mid-air. Other times they are liable to mistake you for the net and shatter gently—only because they are clay—upon your skull. And, more frequently than you would think, people hit them with their guns.

STARS Up Shooting



Gary Cooper and Clark Gable are Hollywood's Skeet-Shooting champs. Ever see them in specs?

Clark Gable, for instance, has knocked down twenty-four out of a possible twenty-five. Gary Cooper, though a less frequent visitor to the "Skeet Shooting" grounds, has a twenty-three to his credit.

Hollywood does nothing better than it overdoes its fads. A visit to the Skeet Shooting field on a Saturday afternoon would reveal it crowded with stars banging away into the blue. John Barrymore, before his departure for England, had become so intrigued by the sport that he constructed a private Skeet Shooting field upon the grounds of his estate. (Wonder if he has taught it to the Britons?)

Robert Montgomery and Jackie Cooper divide their hits and misses. Ralph Forbes and Eugene Pallette, with their nozzle guns, are well into the expert class, though not up to Gable or Cooper. Pallette's pose while waiting for the bird to pop out of its coop easily sustains his comic reputation, but how it sustains his body nobody knows. His comments upon missing are partly responsible for the large audience. [Continued on page 58]

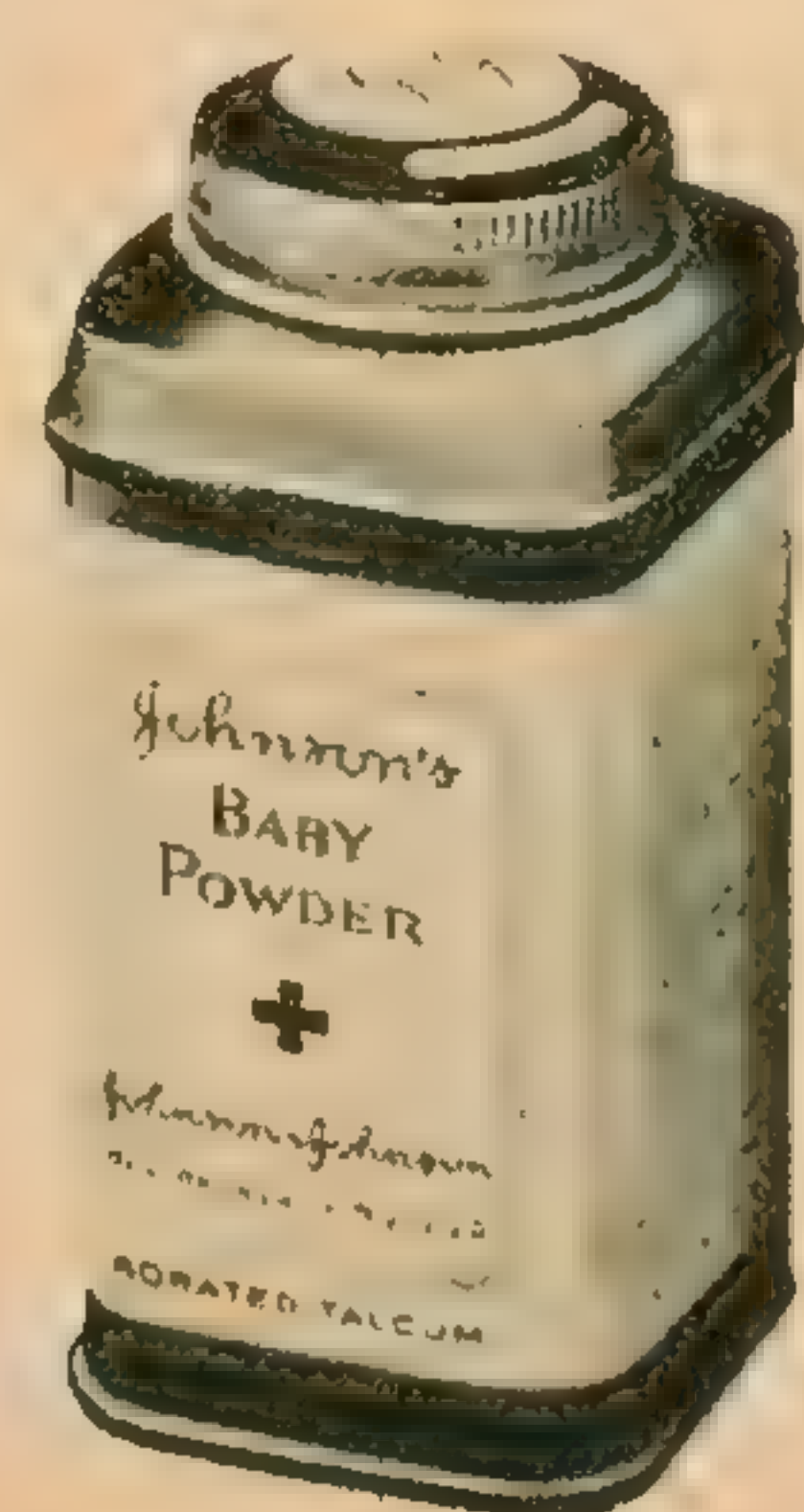
"Oh darn! Darn! Double-darn! Every time I get him part way up, he falls down again! I'd like to break his old ladder in a trillion pieces! I will not be quiet — and I won't be good! I'm mad!"



"Bath-time? . . . Oh . . . Well, that's different. Will you let me spank the water — and poke a hole in the soap? And do I get some soft, smooth Johnson's Baby Powder all over me afterward?"



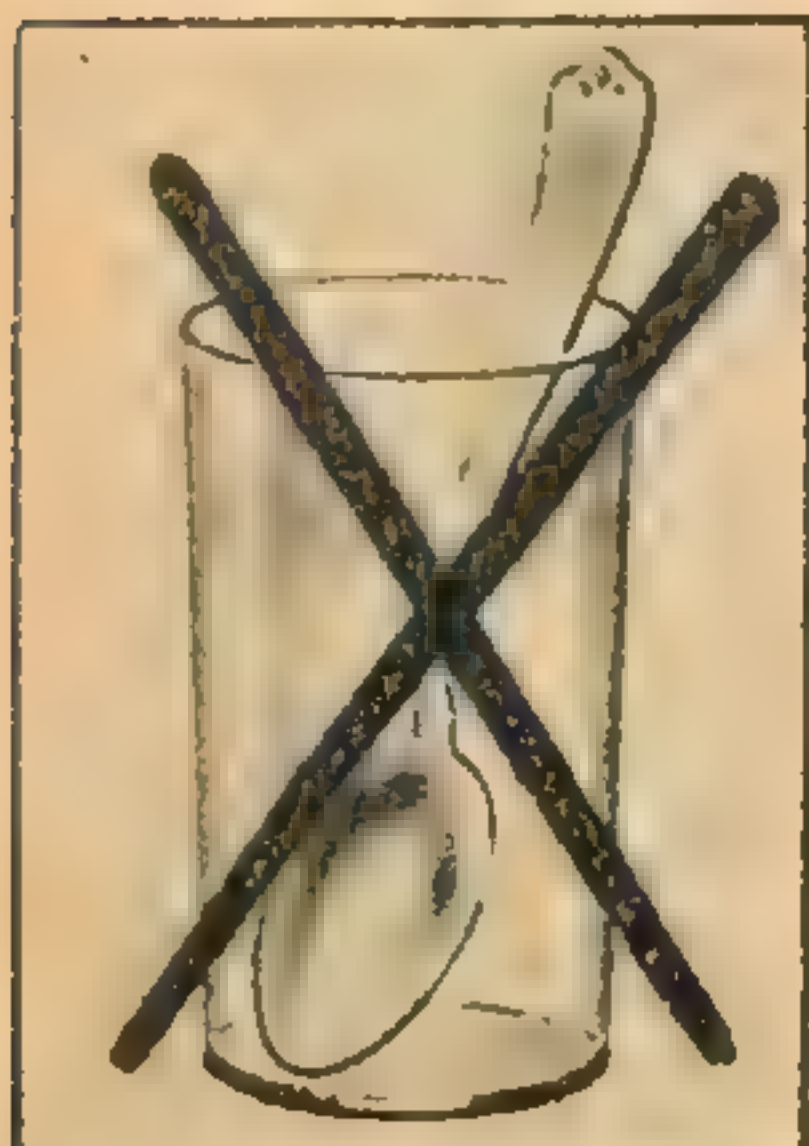
"Hurray! When I'm under that dandypowder shower I could just squeal for joy. And I never have a rash or a prickle or a chafe, do I? What do I care if things go wrong in my work!"



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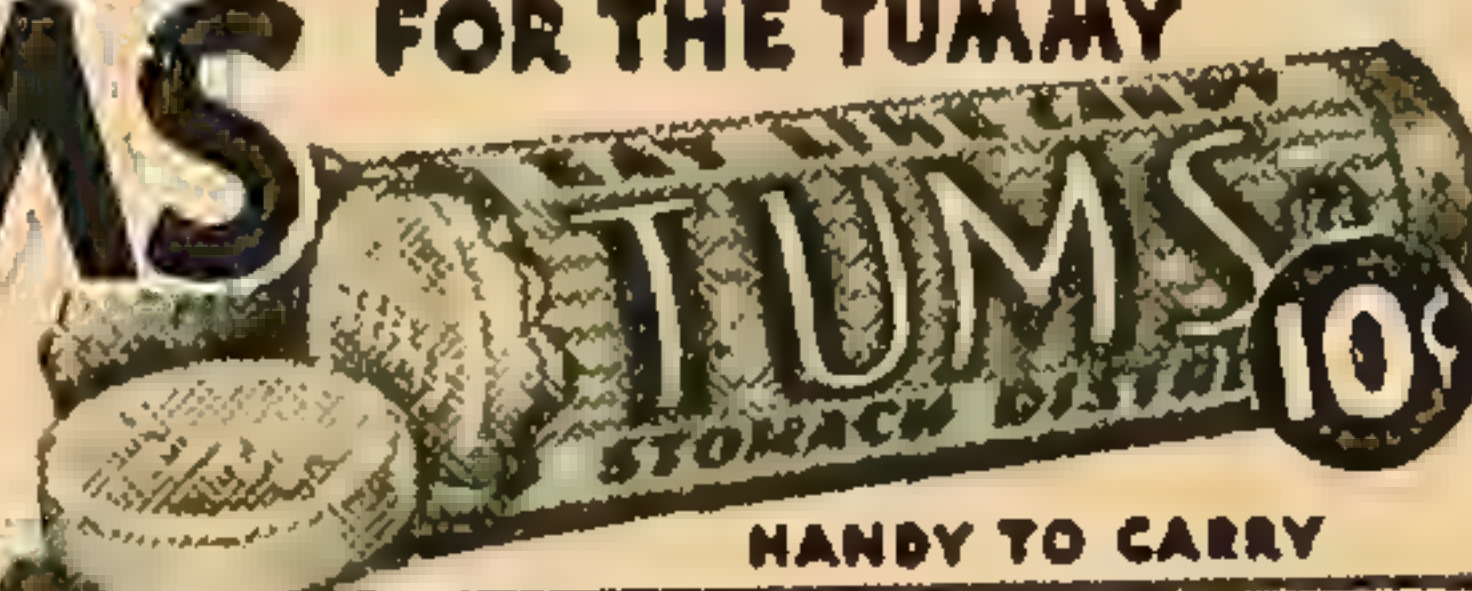
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What is the Secret of Aline MacMahon?

by Miriam Gibson

● "I WANT TO BE a good actress and that is all that counts with me."

And there you have the reason, or a large part of it, for the great success that has come to Aline MacMahon—one of the quietest, most intelligent and most baffling of stars. Everyone knows Aline on the screen, but few know what she, herself, is like.

I went to the Warner Brothers-First National Studios to find out. We met in a publicity office—which, being an office, was a cold and uninteresting setting for an interview. But the charm and graciousness of Miss MacMahon warmed the atmosphere. There she sat in her brown tweed suit, wearing a brown felt sport hat with the brim turned up on one side and held in place with a wee feather. A tan and brown silk scarf was softly tied at her throat and her walking shoes were of brown alligator.

Even sans make-up, she was hardly the overshadowed-wife-who-finally-shows-fire type that I had expected after seeing her in *Big-Hearted Herbert* and *Babbitt*. She doesn't wear her rôles outside the sound stages. And she doesn't intend to be "typed" on those stages.

● "I DON'T WANT people to think of me in any one kind of rôle," she told me. "When they go to the theatre, I don't want them to say, 'Let's go to see Aline MacMahon because I want to cry, or laugh,' but, rather, 'Let's go to see what Aline MacMahon is going to do in this picture.'" She recrossed

her graceful ankles. "This is one thing I have been very particular about."

It's known to many that Miss MacMahon has refused to do certain rôles in promising pictures because she felt that they were entirely unsuited to her or because the particular part she was to play was not worthy of her. (Of course she wouldn't use the word "worthy" in such a connection for she has absolutely no conceit.) If an actress refuses to take a rôle for this reason when she is free-lancing—as Aline did—it certainly means something.

You have noticed how varied her rôles have been. She has been a nurse (she is one now in *While the Patient Slept*) a hard-boiled secretary, a Jewish matron, a lonely woman in her thirties, a countess, a pioneer, a comedienne and a tragedienne.

She tells a most enlightening incident about her first "hard-boiled" rôle.

"On the stage, I had never done anything that could be classed with the abrupt, sharp mannerisms of the business woman that I have since done on the screen." As she said this, she sat up more erectly, illustrating the type. "When the stage version of his play *Once in a Lifetime* was to be given on the coast, Moss Hart asked me to try out for the part of *May Daniels*. I was very nervous about doing it, for it was so different from anything I had ever attempted."

Smiling in all modesty, she continued, "But when both he and Mr. Kaufman, the director, urged me, I agreed to try. After I did it, I felt that

HOLLYWOOD

I had added one more type to my repertoire, that my ability as an actress had been improved just that much more."

● WHEN THIS play was adapted for the screen, Miss MacMahon was again cast as *May Daniels*. Few play the same rôles on both stage and screen; few have an opportunity to compare stage acting with screen acting. "What is the difference between them?" I asked her.

"I feel that I am doing exactly the same thing for the screen as I did for the stage. For an actress, the difference between the two is that on the stage she plays the same rôle over and over again as long as the play runs, and for the screen a portion of the rôle is enacted each day. But, to me, the fun of being an actress is the actual doing."

She leaned forward and became extremely serious. "I keep thinking to myself, 'What can I bring out that is fresh?'—whether it is a portion for screening or whether it is the same thing I have been doing for six months. And as for an audience—I never lack that!" She waved her hand as though she were pointing them out. "There are always about forty people around, including all the technicians, to say nothing of the visitors we have each day. No, I find acting the same whether I am on the stage or before the cameras."

The whole thing is that, to Aline MacMahon, the most important thing is not money, not position, not prestige, but the actual acting. She wants to be satisfied with herself. She wants to feel that she is a good actress. That is the only thing that really matters, with the exception of her marriage.

But this is no small exception. "There is no question of what is more precious to a woman—marriage or a career," she says.

● ALINE IS married to a successful architect in New York whose name is Clarence Stein. As a matter of fact, her reason for signing a contract with Warner Brothers was solely prompted by that marriage.

"If you are free-lancing, you must be accessible in Hollywood," she said. "Under my contract, I have six months in New York each year. This, of course, would mean a great deal to anyone, but to me it is particularly a happy arrangement."

"If I went to New York when I was a free agent, I very often received a call to return immediately to the coast, after having been with my husband for only a few days. I never was sure just how long I could remain with him. Of course, he never objected, for we both feel the same way about my career; in fact, we always have. But you must agree that this present arrangement is ideal."

And we must all agree that the secret of Aline MacMahon is her completely unassuming naturalness.

JUNE, 1935

NOW I'M SO
MUCH HAPPIER



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The world is full of women who say to themselves, "My marriage was a mistake." No scandal. No open break. Just submission to a life without joy, without hope.

Many women give up hope too soon. These cases are sad. They are doubly sad because the woman has largely herself to blame. No wife should let herself become faint-hearted about marriage. She should go right after the real facts.

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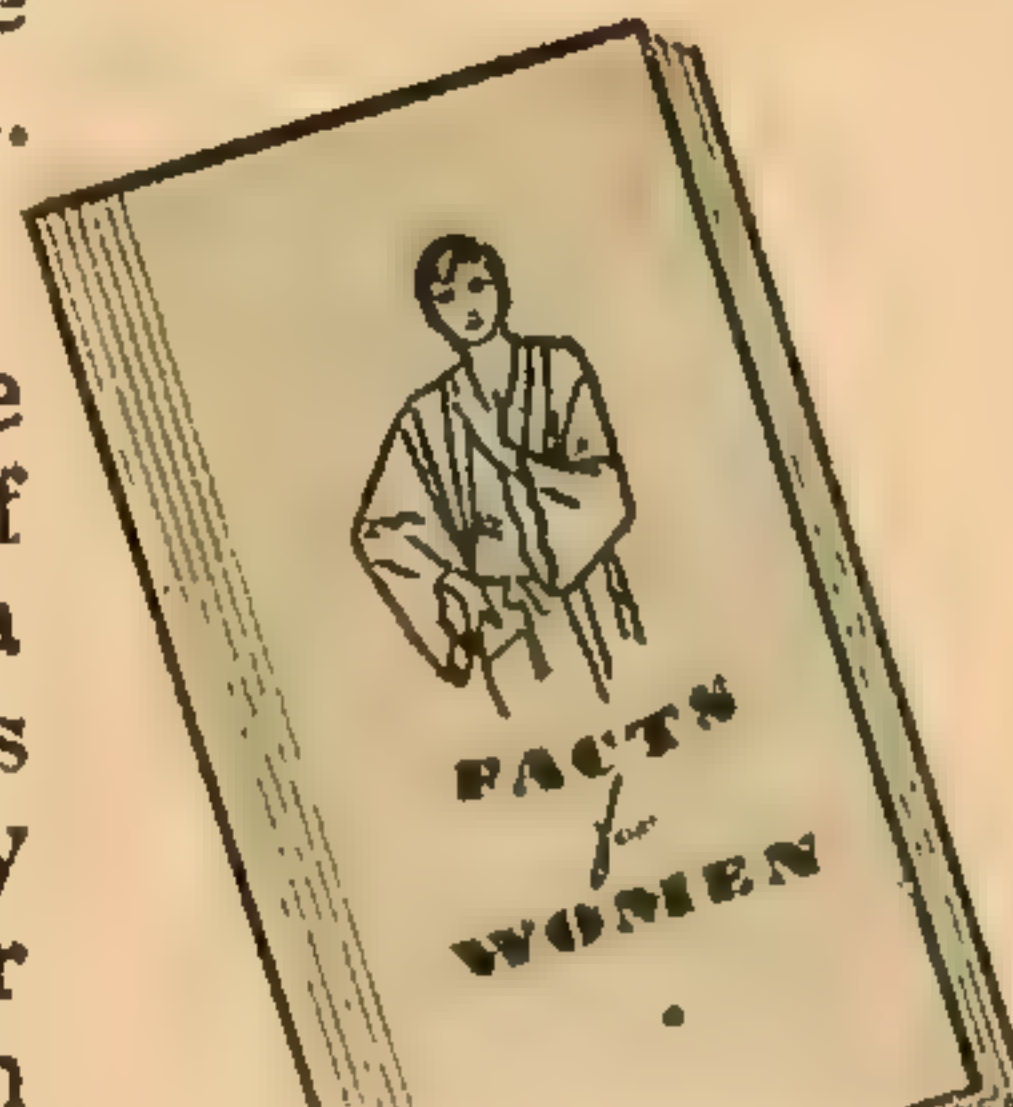
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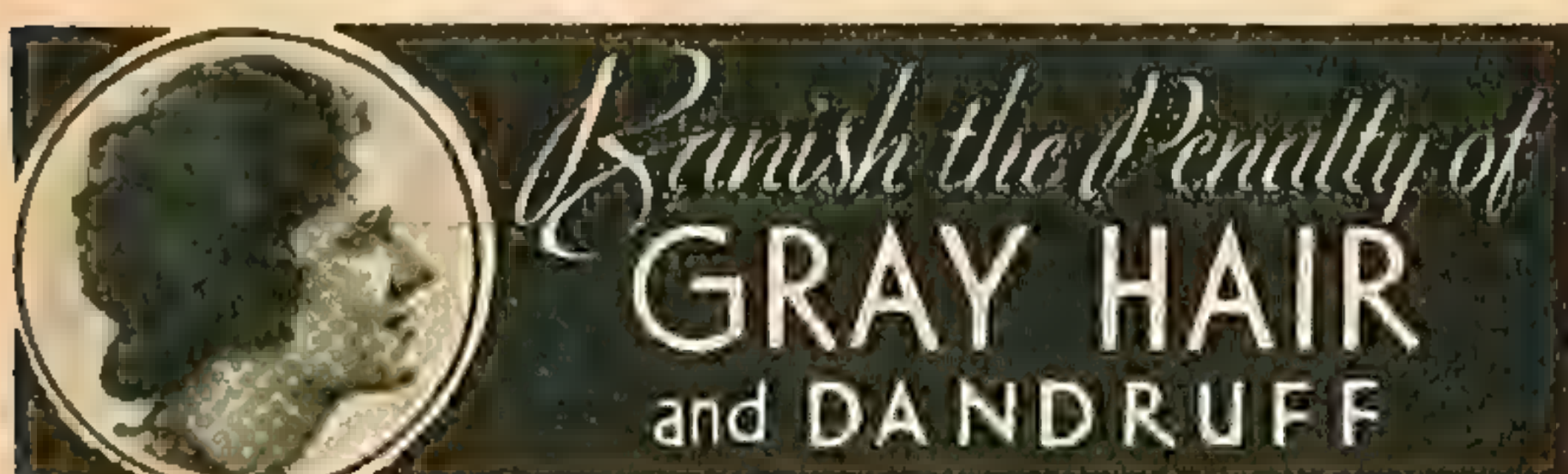
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Edmund Lowe Answers

Last Month's Open Letter from J. Eugene Chrisman

● DEAR GENE:

Thanks for your letter to me which appeared in May HOLLYWOOD. I appreciate fully the sympathy expressed. I am going to try and answer it, frankly and to the best of my ability.

You speak of the new career which is opening for me. My work and my religion and my memories of Lilyan are the things to which I turn for solace, so let's speak of the work first.

Yes, Gene, I remember the preview of *What Price Glory?* I also remember that

you came up and congratulated Vic McLaglen and me after the show. That was the beginning of the *Sergeant Quirt-Captain Flagg* team which, in the next nine years, turned out eight pictures, although most people will say that we made at least twenty!

You saw the birth of that team and it is quite a coincidence that you should have been present at the preview of *Grand Hotel Murder*, the last in which the old “Sez you? Sez me!” gag will ever be used by Vic and me. You have indeed followed the course of my career faithfully.

It looks as though I were set for big things, Gene. I have just finished *Mr. Dynamite* for Universal and have signed a new contract on the old home lot, Fox. My next picture will, I hope, be worth watching for. Its present title is *Champagne Charlie* and it gives me the chance of my life, if I know anything about scripts. It is one of the most dramatic stories I have ever read and the leading character, who becomes known as *Champagne Charlie*, is a great acting part. It is going to be good to be on the old home lot again and Mr. Sheehan tells me he has many other fine parts lined up for me.

I have talked but little about my life with Lilyan, since she passed on and not at all about my reactions to the tragedy of her death. I am going to do so here, for the first time. No, it isn't difficult for me because of my memories of our sixteen years together and our eight years of marriage.

I am a Catholic. I would not ordinarily believe in the theory that two souls were predestined for each other since the dawn of eternity, but I do believe that of Lilyan and myself. I do not think two people ever understood each other more thoroughly.



While Lilyan was alive, I always wanted to tell her the day's news, good or bad, first. We had that faculty of being able to sit down at the dinner table and discuss things as freely as if we were just newly-married. We did that all through the years.

I regret the long years we might have shared had she not had to die. But I am proud of the way she did go. If ever a girl died bravely, it was Lilyan.

For years, we never spent a day apart. Then, perhaps two

years before she died, personal appearance tours took us away from each other.

Two letters arrived on the day I first learned of her fatal illness. One was from her, telling me of her delight with her rôle in *Broadway Through a Keyhole*. The other was from her physician, telling me of the fatal illness he had just discovered in an examination. I sat for hours trying to think.

But Lilyan could not fight that horrible battle alone. She had to be told. She took it like the officer and the gentleman she was and when she died in my arms, she died as a soldier dies.

● NO ONE WILL ever know the great influence she was for good during our years together. Neither will they ever know how her memories continue to guide my life. I said before that my Catholic religion is one of my great means of solace. I wish to repeat that and to say that I regret death for a loved one but I have no fear of it. I believe with all the strength of my religion that somewhere Lilyan waits.

I am not sorrowing or brooding. When I go home, I can shut out the world and be with her again. I have other interests, I love my work, but always I find time for her.

I do not want you or any of my fans to feel sorry for me. None of you could, if you understood my philosophy of Life and Death.

I'm going to carry on, Gene. I believe that somewhere, some day, I shall be reunited with Lilyan, and what more could a man ask?

I hope both you and my fans will be satisfied with this answer to your letter. It comes from the heart.

EDMUND LOWE.

HOLLYWOOD

Our Readers Write

(Continued from page fifteen)

Beauty Is Indeed

• • The Editor:

I think it's high time that we, and especially we fans, should realize that that old expression "Beautiful but Dumb" is all wrong and with no truth to it.

Perhaps some of us are more fortunate than others, but with a few brains anyone can make themselves quite attractive, and yes, even beautiful.

To see a beautiful actress give a splendid performance in a picture should be proof enough of her intelligence and it would be much more appropriate to supplant that other old expression "Beauty is as Beauty Does" as better proof of real beauty.

Beatrice M. Hanke,
Polar, Wisconsin.

But Doctors Must Have Patients

• • The Editor:

The patience of M. D.'s and other scientific men must be wonderful to endure the way they are misrepresented in films.

A monster of fiendish cruelty in a horror film is nearly always "a mad scientist." The cold-blooded murderer in a mystery thriller often turns out to be "a skillful but ruthless surgeon."

Probably the men who write and produce these stories are the first to send for a doctor at midnight and then keep him waiting several months for his fee!

Considering how hard and repulsive is a doctor's duty, and how nobly and conscientiously discharged in nearly every instance, it is hard that the medical profession should be associated with inhuman wickedness.

Barbara Fletcher,
250 Dickson Rd.,
Blackpool, England.

• • •



—Rhodes Photo

Eddie Lowe, trouper that he is, arrives on crutches for a recent theatre benefit, to be greeted by Will Rogers

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The Hidden Hollywood

There are a dozen Hollywoods, and you can make of this town whatever you wish it to be

by

Gary Cooper

● LONG AGO, I made up my mind that Hollywood is Hollywood, and nothing will ever change it. There'll always be the three-ring circus of premières, parties, and "personal appearances."

All that didn't appeal to me much. It doesn't take long to grow weary of running the gauntlet at premières, going to night clubs, and trying to keep up with the strenuous social whirl. So I packed my guns and went to Africa—as far away as I could get—to hunt.

When I came back, I discovered there was a hidden Hollywood that I had not known about. There were picture players who lived in this other Hollywood and liked it. They had interests quite aside from pictures. Their conversation was not exclusively about the picture they had just made, or the one they were about to make.

As a matter of fact, there are a dozen Hollywoods, and all of them different. The one I've chosen to live in may not be like the popular conception of Hollywood, but it suits me.

Instead of dancing at the Bowl, I'd rather go bowling. I'd rather pack into the mountains on a hunting expedition than go to the popular watering places. Good horses and fine guns have always been my delight. Ever since I was knee high to a grasshopper, in Montana, I've craved action out-of-doors. When my brother went away to War, leaving me behind, an envious kid in knee pants, I was bitterly disappointed.

Maybe that thwarted desire to be a soldier as he was, had something to do with the fact that in so many of my pictures I've worn a uniform.

Playing in war pictures, riding broncs in Westerns, I've found plenty of the sort of action that makes life exciting. If you doubt the brand of fast action you can get in pictures, look at *Lives of a Bengal Lancer*.

We were on location for months, filming that picture. Some of our hardest rides you never saw on the screen; there was plenty of excitement that wasn't in the script. But it was great sport. Off-hours I could saddle up, take my target gun, and ride through wild valleys between towering cliffs, or climb peaks where eagles soared.

It was fun, too, riding in cavalry formation with the Lancers. Those



hard riding fellows live in a Hollywood that you never read about in magazines. They live on ranches back of the Hollywood hills, work at various professions between pictures, and come from all walks of life.

● IN FACT, it was due to the desire for keeping contact with these fellows, as well as performing a service for the community that I recently founded the Hollywood Hussars, with the purpose of fostering sportsmanship and good fellowship.

Now Hollywood has a cavalry regiment of its own, unlike anything in the country. Drilled and commanded by Arthur Guy Empey, ex-cavalryman and the same hard-hitting chap who wrote *Over The Top*, the Hussars are a smart looking outfit on parade. They have a mounted medical corps, ready for emergencies. The community of Hollywood can call them out, mounted and ready for action, in case of fire, flood and disaster.

I'm just a trooper in this fine organization, but I get a kick out of it. Mighty fine fellows are on the rolls. You'll find doctors, lawyers, engineers and business men riding with the Hussars.

That's what I mean by the hidden Hollywood. You can make of this town what you wish—you can find in it whatever you are looking for.

I can understand well enough those who prefer the other Hollywood, but for me there's more zest in getting out and riding hard, or lugging a pack up into the mountains, or watching a trout rise to a fly. Hollywood is what you make it!

HOLLYWOOD

Mystery of Gaynor

(Continued from page twenty-five)

frankly over a wide range of topics.

She told me, "I certainly haven't *tried* to be a hermit! There was a story that I used the name of Mary Smith on one of my vacations to avoid being recognized, but it wasn't true. My interests just don't lie along spectacular lines, and I live so simply that there isn't a great deal you can write about me."

For instance, she loves going to little book stores around Hollywood seeking rare editions and valuable firsts. Her tastes run all the way from philosophy to fairy tales.

Such contradictions make her all the more difficult to understand. Hollywood hasn't been able to rubber-stamp her. Producers have tried again and again to give the public "another" Gaynor by introducing shy little girls whose dress is quaintly old-fashioned and whose opinions are delivered with a pretty lisp.

Janet, herself, is a radiantly beautiful young woman with a rare sense of humor. Trips to Europe have made her a Cosmopolitan, and a keen interest in designing has given her a new chic. Once it was a studio maxim that simple afternoon frocks suited her best, with their frilly sweetness, but now she can look as ravishing in the latest from Paris.

But beneath this surface sophistication she has a fresh viewpoint that is as charming as her screen characters. Strongly optimistic, for instance, she believes that everything happens for the best—and refuses to let unpleasant things bother her.

Once when a rather cruel story about her was published, she worried for a day. Then, standing in the middle of her living-room, she said to a friend thoughtfully, "Why should I give that reporter the power to make me unhappy?" And she *made* herself stop thinking about it.

She chooses her friends and intimates from charming and interesting people who have travelled and know the byways and highways of the world. Aside from her screen creations, she does other types of creative work, sketches and paints.

Each new picture is an adventure to her, and this helps to explain her amazing hold on the public. For seven years she has been one of the most popular stars in Hollywood, despite tremendous competition and changing tastes in entertainment. And this terrific popularity can be largely credited to her own efforts and keen perception. Glamour queens, "sexy" stars, and others have come and gone, but Janet still triumphantly tops the list.

"Romance will always be the most popular theme in motion pictures," she observes shrewdly. "There are success stories, mystery stories, comedy and adventure, but a cynic might say that we like romance best because for every ten people who achieve success or who find adventure or mystery in their lives, *only one finds real romance.*"

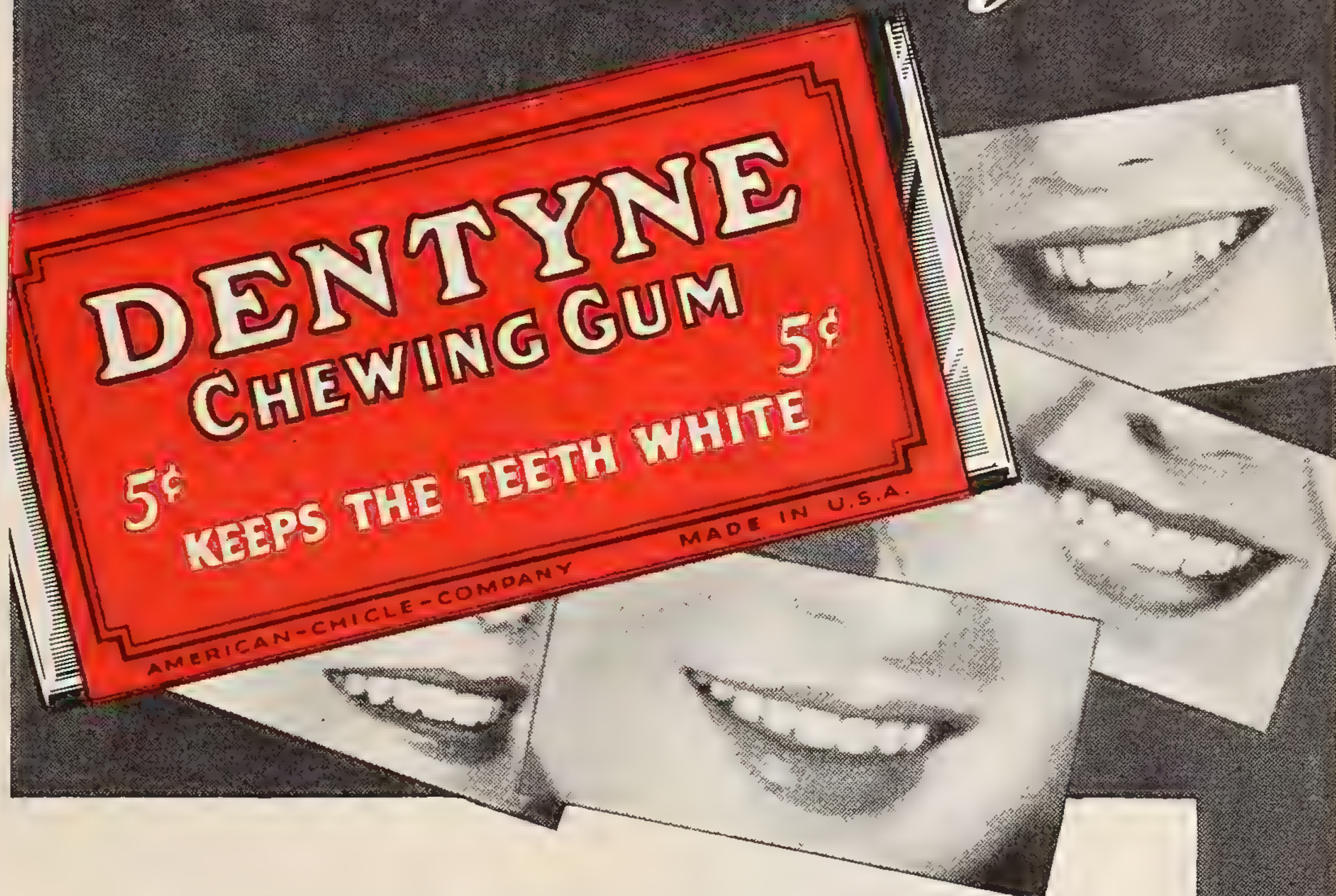
In her own life, romance is the breath of life to her, and many of her best friends believe that it has recently come to her.

Mimicry, surprisingly enough, is one of her least-known talents, but when she does a "take-off" on someone she has seen on the screen, she can hold a roomful of friends spellbound and delighted.

But this and other details of her private life she prefers to keep private, with a matter-of-fact intelligence which Hollywood has somewhat underestimated.

JUNE, 1935

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News of the New Pictures

(Continued from page twelve)

"MISTER DYNAMITE"—(Universal) is the introduction to a new detective character. Created by Dashiell Hammett, who gave us "The Thin Man," and played lustily by Edmund Lowe, this fellow breeds excitement. He is a distinctive addition to the screen's gallery of crime solvers and with Jean Dixon, as his wise-cracking running-mate, this first adventure calls for encores. —AAA

"STRANGERS ALL"—(RKO-Radio) is a fast and furious comedy of family life. May Robson is the mother. Her three sons are Preston Foster, the wage earner; William Bakewell, an amateur actor; and James Bush, a pseudo radical. It is the latter who lands them all into court for the film's only serious note. Bakewell steals top honors in the clever little tale. —AAA

"IT'S A SMALL WORLD"—(Fox) is an ingratiating bit of nonsense, built on the slimmest of themes. Just the love story of a boy and a girl, thrown together by accident to be marooned in a small town. That it is as good as it is must be due to the performances of Spencer Tracy, Wendy Barrie and Raymond Walburn, several grand gags and the spritely direction of Irving Cummings. —AAA

"PEOPLE WILL TALK"—(Paramount) is Mary Boland and Charles Ruggles up to their usual tricks. Twenty-three years married, they attempt to patch up their daughter's quarrel with her husband by staging a mock quarrel as a horrible example. But their spat becomes real, and the fun begins. —AA½

"ONE NEW YORK NIGHT"—(M-G-M) is still another of the month's mysteries but more amusing than mysterious. It all takes place in a New York hotel and the gags become so numerous the murder is nearly forgotten. Franchot Tone, Una Merkel, Conrad Nagel and Steffi Duna, among others, make the affair pleasant enough. —A½

"BABY FACE HARRINGTON"—(M-G-M) is a dandy farce idea that somehow just misses fire. Charles Butterworth is a meek soul, thrown into association with gangsters by circumstances. They call him "Baby Face" and only after a series of wild adventures is he able to return to Una Merkel, his wife. —A

Hollywood's Reminder List

"NAUGHTY MARIETTA"—(M-G-M) is the best screen operetta of the season. Jeanette MacDonald, simply gorgeous, and Nelson Eddy, a new sensation, sing their delighted way through the Victor Herbert score. You will want to hear them again and again. —AAAA



—Wide World

It won't be long before we have Charlie Chaplin's new picture. He has been working six months

"ROBERTA"—(RKO-Radio) is fast farce set to music, and a fashion show. Fred Astaire and Ginger Rogers dance. Irene Dunne sings. You sit entranced. —AAAA

"RUGGLES OF RED GAP"—(Paramount) is a high low-comedy boasting magnificent direction, playing and writing. Charles Laughton plays the English valet who becomes a free man in America. Laughton names this his favorite picture of his career. —AAAA

"DAVID COPPERFIELD"—(M-G-M) is a masterpiece that will live forever. It is not merely a motion picture but an inspired series of illustrations for Charles Dickens' novel. A superb cast pose for illustrator George Cukor. —AAAA

"LIVES OF A BENGAL LANCER"—(Paramount) is a motion picture—a motion picture at its best. Gary Cooper, Franchot Tone, Richard Cromwell and Sir Guy Standing show how much exciting action can be crammed onto one screen—when done intelligently. —AAAA

"PRIVATE WORLDS"—(Wanger-Paramount) is a sensitive, thoughtful drama of tangled lives, made even more vivid by its locale, an insane asylum. Claudette Colbert, Charles Boyer, Joan Bennett, Joel McCrea and Helen Vinson play the allegedly sane people. —AAA½

"CASINO MURDER CASE"—(M-G-M) is a dandy murder-mystery played with speed and gusto by its uniformly excellent cast. Paul Lukas is the new Philo Vance. —AAA½

HOLLYWOOD

Why Hollywood Doomed the Extras

(Continued from page eighteen)

all sides, no method could prove infallible. The industry did its best. The common story is that twenty-one separate extra lists were combined. Based upon experience and frequency of calls, five thousand extras were asked to answer a careful list of questions. From those answers, the final "cream of the crop" was selected. These will be the extras of tomorrow. Only a few of them will earn more than a modest living.

The remaining four thousand will be classed as "atmosphere" players, with a minimum pay per day of five dollars. They will be called upon only when the first thousand are otherwise engaged.

One chance in a blue moon!

And when Hollywood says it will no longer open the gates to reckless flings at filmdom, it means just that! As evidence, consider Richard Talbott.

Talbott came to Hollywood from New York where he had done some stage work. A husband and a father of needy ones, he tried for two months to get past the casting offices into the lots.

Finally Talbott grew desperate. Fastening a sign against a building, he began parading up and down in front of a film studio with the intention of "starving before I quit." The hunger strike lasted only a day, Talbott eventually capitulating to police demands. Faced with the choice of jail or abandoning his

strange protest, he accepted the inevitable and faded back into the dimness of the legions.

This was the case of an extra voicing his bewilderments. For every one of this sort, there are dozens that never come to light. The newspapers carry small items of extras being run down by autos, of obscure suicide attempts. Behind such tragedies often lies the untold story of shattered dreams and goals unreached.

If the pretty young thing from Toledo, or the handsome young gentleman from Albuquerque doesn't think the New Deal can stop him from success in Hollywood, perhaps we can offer a better persuasion. It is a matter of cold statistics, and shows graphically how little work there is for the film ambitious. The Central Casting officials quote the figures as the gospel truth! Read them:

Average Daily Employment of Extras
Total Men Women Children

1926	710	485	205	20
1927	905	603	269	33
1928	756	494	237	25
1929	840	539	275	25
1930	807	545	243	19
1931	606	382	202	22
1932	684	449	215	20
1933	705	485	287	33
1934	687	432	228	27

The above placements were strictly through the Central Casting office, yet as nearly as executives of the bureau can estimate, these represent ninety-two per cent of the total jobs offered extras in Hollywood. The figures include racial groups, who garner up just about fifty per cent of all extra jobs. So, for practical purposes, that slashes the available number of extra jobs in half.

During the nine year period, the average daily employment of extras was 750, one-half of that number being racial groups—Hindus, Chinese, etc., called from every available source.

Money, another potent symbol of Hollywood, is not for the extras. Studios paid \$20,800,000 in nine years for their salaries, yet the records show that only five persons out of this great legion managed to earn \$2,200 a year or more! These top earners were required to invest \$700 a year in wardrobes in order to maintain their positions.

As for the others in the extra ranks, thirteen hundred received forty-five dollars or more per month. Not a very fancy figure, is it?

That's why this new amazing slash in the extra lists has become a symbol of salvation.

Yes, there are happier days ahead for filmland. There will be fewer broken dreams, more happier homes. Hollywood should be safe from the invasions of countless youths who, until now, have had some reason to hope that fame beckoned from a modern dreamland.

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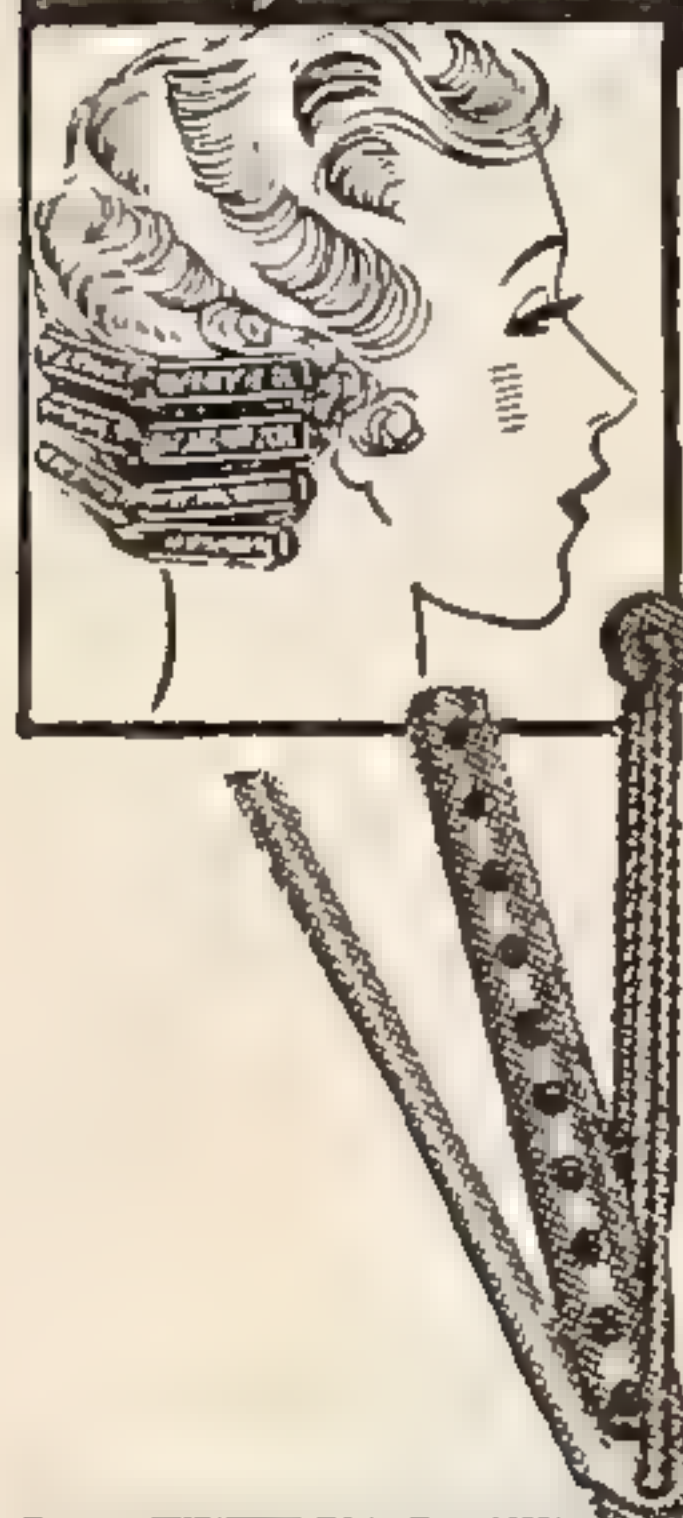
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2. More Calcium than 1 lb. of cabbage.
3. More Phosphorous than 1½ lbs. of carrots.
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I've Been My Own Worst Enemy

(Continued from page twenty-two)

would not have disappointed me if I had not let them down in some way.

I try to meet all my problems with this same philosophy. I feel that the period spent in getting acquainted with myself has given me a calmness and peace of mind. I hope I have definitely passed beyond that danger point of confusing my values. Both as an actress and as a woman, I have tried to emerge from an emotional cataclysm into a new world of thinking—and being.

For years, I have wanted a home to share with my friends. Mentally I have pictured it. I dreamed of planting beautiful flower gardens. I saw myself in possession of a wonderful library with book-shelves reaching to the ceiling. I hoped for a baby grand piano where I could study my singing, a swimming pool and eventually my own little theatre.

It really is a dream come true. On Saturday nights, I invite a few close

friends to share my happiness with me. On these occasions, sometimes there are such friends as Helen Hayes, Jean Dixon, Lynn Riggs, Jean Muir, Dorothy Parker, Alan Campbell, Franchot Tone, Mr. and Mrs. John Beal. All of them are people of fine intelligence and rare sensitivity. We have such good times together. We usually run a movie, and afterwards sit around and eat hot buttered pop corn.

Now maybe you can understand why I hate to go out. I have had my taste of that, and now I have my whole world right here. I have everything I have always wanted, with dear friends to help me enjoy it. My radio brings me music. My bookstore keeps me supplied with reading. My happiness is complete. I hope I have completely worked away from the superficial things in life that once concerned me, and made me so unhappy.

Every Girl Can Have Glamour

(Continued from page twenty-one)

eloping with some other woman more flattering to his pride. Every trained actress, incidentally, will tell you that emotional depth and responsiveness can be cultivated.

All actresses will also tell you that poise—and by that, I mean self-control, not emotional frigidity—can be acquired. It is of the most vital importance to the woman who wants to be admired by men—and every woman does. Poise lends her the suggestion of glamour and mystery. It saves her from the cardinal sin of being obvious. Poise is an indication of intelligence and experience. It stimulates a man's imagination and excites his curiosity.

Outside of their working hours, the average man is anything but the case-hardened realist which he tries to appear. Men are much more imaginative than women—and their imaginations create allusions for realities. Consequently, the clever woman directs her appeal to a man's mind and imagination. And, being a man, he invariably reacts to mental stimulus by mistaking it for physical desire.

The most charming people are those who are most eagerly alive, both mentally and physically. I suppose that in every person there is some quality of weakness which is dispelled by contact with the excessive vitality of another person.

Every girl can acquire health, even if she can't acquire beauty—and health will give her the foundation for charm. If she uses her health to pursue intelligent interests, she will be charming—and she will be desirable to men.

Certainly, one of the most important factors in feminine-appeal is mental adaptability. Any woman who courts the admiration of men must be interested—or at least must succeed in appearing interested—in the things which most keenly interest the men with whom she associates. Try encouraging the average man to talk about his hobbies and his beliefs and his likes and his dislikes, and see

how quickly he expands under the stimulus of your interest. And see how obviously his liking for you increases. Everyone is flattered by a good listener.

Don't think that I don't appreciate the fact that beauty—plus poise, intelligence, vitality and all the rest—is not important. My argument is merely that beauty alone is not enough to make a woman desirable to a man, and that a woman can overcome the lack of beauty if she cultivates the other factors which enter into charm.

Naturally, every woman should try to make the most of any physical attractions she may possess. Every woman, no matter how homely, has some redeeming features which can be accented by proper make-up and by proper dress.

And it is just as important to make one's worst features as unnoticeable as possible. Again, wonders can be accomplished through make-up and dress.

Every woman should analyze herself without false pride and prejudice and try to determine exactly what her good points and her bad points are. And then she should do something about them.

Most women, I think detract from their appeal by over-dressing and by using too much make-up. To overdo in either respect destroys individuality.

There is no quest more important to women than the quest for charm—for the ability to win the interest and admiration of men. And if women will remember the fact that the quality called appeal is ten percent physical and ninety percent mental, they will find their quest successful.

If I had a younger sister, I would give her this advice:

"Keep your body healthy and charged with vitality, develop your mind and your ability to stimulate other intelligent minds, acquire poise and with it good manners, make the most of your physical appearance but try to appear absolutely unconscious of any beauty you may have, and, above all else, insist upon your right to be an individual."

HOLLYWOOD

I've Been a Showoff

(Continued from page twenty-three)

same time have a career. But underneath the surface the childhood feeling always remains.

Several writers in Hollywood have branded me as "bad copy." I believe I can be as interesting as most actors when put to the test. Inately I have the desire to show off in print just as enthusiastically as I enjoy showing off on the screen. I also have developed a certain modesty that is accompanied by a gratefulness for my good fortune. As a result, I have limited myself to showing off in my acting only, and have formed a distinct antipathy for the obvious ways of attracting attention.

I may be all wrong. Maybe I'll live to regret that I have limited my acting to the screen only. Maybe if I hadn't been so lucky in getting jobs, I might be more than eager to resort to my imagination and supply interviewers with copy of the most exciting sort. Maybe I'll wish that I had done as a great many actors have done. Maybe I should cause a lot of excitement wherever I go.

But I have a little scheme all my own and I'm going to try it my way first. I'm going to continue to do all my showing off on the screen. If you saw *Bengal Lancers*, you may remember that snake charming scene. There is an example of showing off that would thrill the heart of the most dyed-in-the-wool exhibitionist.

If I can continue to show off like this, I believe my fans will be just as loyal and save me from making a public spectacle of myself. I still will be satisfying my inner-urge to show off and yet may be able to prove that I am on the level with those who are kind enough to take an interest in me. Maybe if they know I honestly enjoy my acting, they will understand why I appear to be uninteresting in my private life.

...



—Charles Rhodes Photo

Fred Astaire and his mother before her departure for England. He is second only to Shirley Temple in our letters from readers this month

JUNE, 1935

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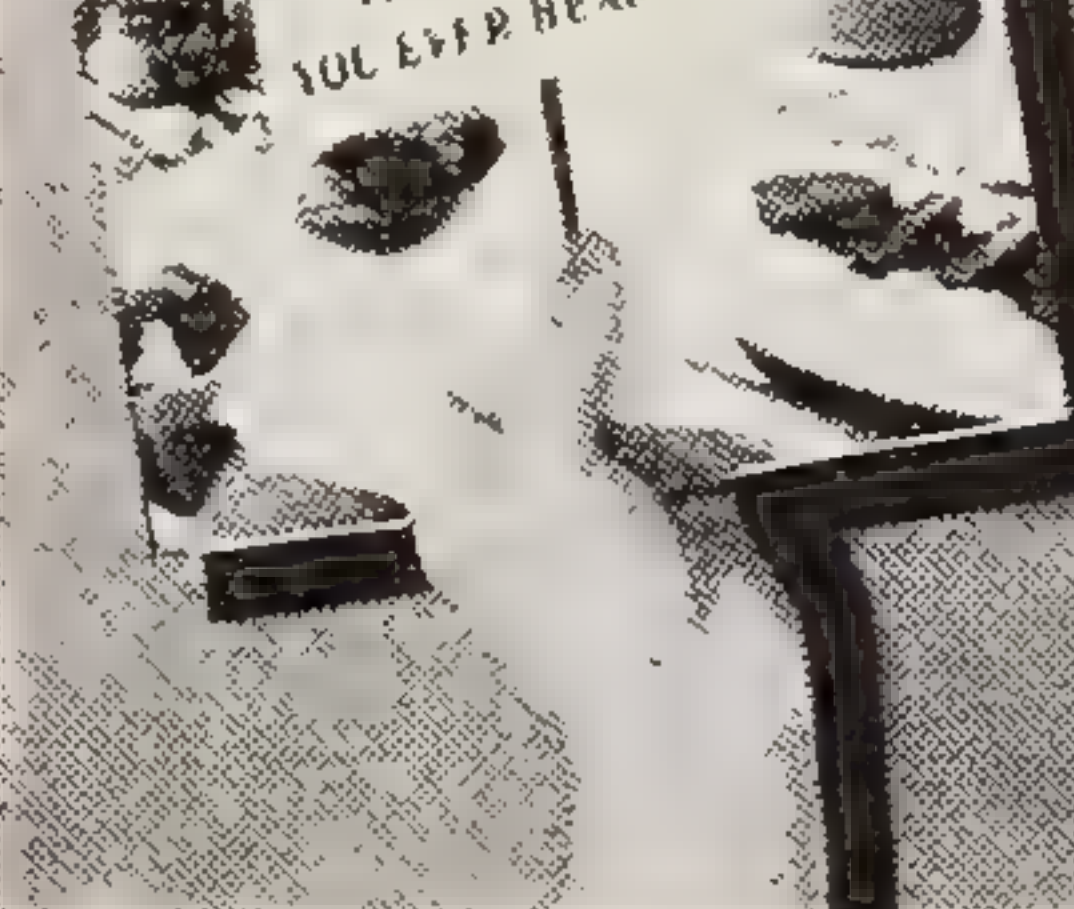
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Name _____
(State whether Miss or Mrs.)

City _____ State _____ Age _____

Pie Please!

(Continued from page thirty-nine)

for 20-30 minutes in addition, depending upon whether raw or cooked cherries have been used.

Cut into squares and serve warm, topped with vanilla ice cream.

(The same cherry combination may be baked in a round pie pan to make the traditional Cherry Pie. If the pie is inclined to leak pin a strip of cloth or parchment paper about the edge of the pan, letting it extend one-half inch above the top of the crust, before the pie is placed in the oven. Discard strip before cutting pie.)

To Robert Montgomery

For that delicious and unpredictable flavor which he gives any rôle, —"Benjie" and others, this unpredictably delicious newcomer in the pastry field.

Grapefruit Meringue Pie

- 1 cup sugar
- 4 tablespoons flour
- juice of 1/2 grapefruit
- juice of 1/2 lemon
- 1/4 teaspoon salt
- 1 tablespoon melted butter
- 1 cup boiling water
- 4 tablespoons sugar for meringue pastry

Mix sugar, flour and salt. Add boiling water gradually, stirring constantly. Add butter and cook 15 minutes over hot water. Add fruit juice mixed with beaten egg yolks. Beat hard. Cook 3 minutes stirring constantly. Take from fire. Cool slightly, then pour into baked crust. Top with a meringue made by beating the sugar gradually into stiffly beaten egg whites and continuing to beat until smooth and rosy. Brown in a very slow oven—300 degrees F.—until top is delicate golden brown. Top each piece, before serving, with a strip of candied orange peel

To Ronald Colman

For a smooth and sincere artistry in the rôle of Clive of India, this smooth and epicurean dish:

Cream Cheese Pie

- 1 cup sugar
- 2 tablespoons flour
- 5 packages Philadelphia Cream Cheese
- 4 eggs
- 1 cup thin cream
- 1 teaspoon vanilla
- Pastry to line 1 pie pan

Blend sugar and flour and mix thoroughly with cream cheese. Beat eggs slightly, add cream and vanilla, and blend thoroughly with cheese mixture. Pour into a pastry shell which has been baking in a hot oven, 450 degrees F., until delicately brown—about 10 minutes. Remove only long enough to pour in filling. Reduce oven temperature to 325 degrees F. and bake about 45 minutes. Cool. Serve alone or with fresh chilled strawberries.

To Clark Gable

For his typification of the ideal American male, this he-man's old favorite:

Lemon Cream Pie

- 1/4 cup flour
- 1 cup sugar
- pinch salt
- 2/3 cups boiling water
- 3 eggs
- 2/3 cups evaporated milk
- 1 teaspoon grated lemon rind
- 1/3 cup lemon juice
- Baked pie shell

Mix flour, sugar and salt in top of double boiler. Add boiling water and boil directly over fire 3 minutes stirring continuously. Beat egg yolks. Add evaporated milk and pour slowly into first mixture stirring constantly. Cook 10 minutes over boiling water stirring occasionally. Remove from fire. Add fruit juice and rind. Cool slightly. Pour into baked pastry. Cover with a meringue made of the 3 egg whites, 6 tablespoons sugar, and one-fourth teaspoon baking powder. (Beat whites until stiff but not dry. Add baking powder. Add sugar gradually and beat gently until rosy.) Brown to a delicate golden brown in a slow oven—300 degrees F.

To Lionel Barrymore

For his versatile virility, this versatile and virile:

Rhubarb Pie

Line a deep pie pan with fresh pastry. Grease on the inside with soft butter. Mix 3 cups diced fresh rhubarb with 1 1/4 cups sugar, 2 tablespoons of flour and 2 beaten eggs. Spread in pie pan over pastry. Sprinkle with a dash of salt. Dot with butter. Top with a slashed crust. Crimp edges. Brush crust with thin cream. Sprinkle lightly with sugar. Bake for 20 minutes in a very hot oven—450 degrees F. Lower heat to 350 degrees F. and bake for 25 minutes additional.

Cool only slightly. Cut into wedges.

For recipes for Cream Pie with Apricot Meringue, Spiced Raisin Pie, Orange Chiffon Pie, Strawberry Cream Pie, Banana Cream Pie and seven other prize-winning pastries write HOLLYWOOD'S Food Editor for "BEST EVER PIES" leaflet, and inclose 5 cents and a stamped addressed envelope.

And don't forget to ask for Tom Brown's Chocolate Peppermint Cream Pie. The recipe is free. Merely address Grace Ellis, 529 South 7th St., Minneapolis, Minnesota, and inclose a stamped self-addressed envelope.

Well-Dressed Women

(Continued from page thirty-five)

break up the figure centrally. By that I mean, wear dresses with their own separate little jackets, which have bands of fabric down the front. It centers attention on the sharp line and the figure as a whole fades away at the outline.

A frequent mistake that the amply-bosomed woman makes is to have her waists too tight. The loose blouse, rather than the form-fitting one, lacks definition and is therefore flattering. A common fallacy is that the surplice effect is thinning. It is not. Much to be preferred is the cowl line in soft fabrics. Here again we have illusion so essential in lessening obviously bad points.

In amplifying beauty, it is well to remember that lovely necks must rise out of the collar line so that they become a pedestal for the features. If the face is round, a U-shaped or a pointed line is most effective. A thin face demands a high neckline with manufactured fullness—jabots, ruffles, a stock or a bow will do the trick.

Call attention to one feature of yourself which you know is par excellence. For example, Loretta Young has the most beautiful hands and arms I have ever seen, so I give her short sleeves or, if it is a long sleeve, I make it of transparent fabric so that the beauty will not be lost. I give her cuffs which frame her hands and compel the eye to look at them.

Inversely, if the arm is bad, attention can be deflected from it by fairly full sleeves. And in the case of very full upper arms the kimona sleeve, or the gathered set-in sleeve is useful. A casual scarf may be utilized to advantage.

Here are the certain rules to be observed in dress:

For the bulky figure; break the line, make every effort to achieve height, use stripes diagonally, insist on skirts which have suppleness and rhythm. Street skirts which flare out are the part of wisdom. Watch the accessories, for they are an invaluable aid to that essential sweeping line. Wear dark tones.

For the short girl; build up your shoulders, particularly if they are sloping. And that can be done with wing and scarf effects, with clusters of flowers perched audaciously, with little bows rising pertly.

A lot can be done to remake figures. But if the trouble is too great, or if there are inherent faults which cannot be corrected, then dress to take the curse away from them. For example, many women are swaybacked. That is by no means a tragedy. Mere lifting of the belt-line will do much to make it undetectable.

All women must avoid flamboyant colors and flamboyant patterns. Stripes are rarely good. The heavy figure must without fail avoid them.

To one rule all women must hold with precision and decision, and that is that the fit of a dress or a coat is the most important factor. No matter how beautiful the fabric, no matter how smart the fashion, a badly fitted garment not only distorts the figure but destroys every element of beauty.

Every woman must have a Figure Catechism, and each time she shops or plans her wardrobe she must answer it honestly. Having done that, and giving a modicum of clothes sense, there is no reason why every woman cannot mirror perfection.

JUNE, 1935

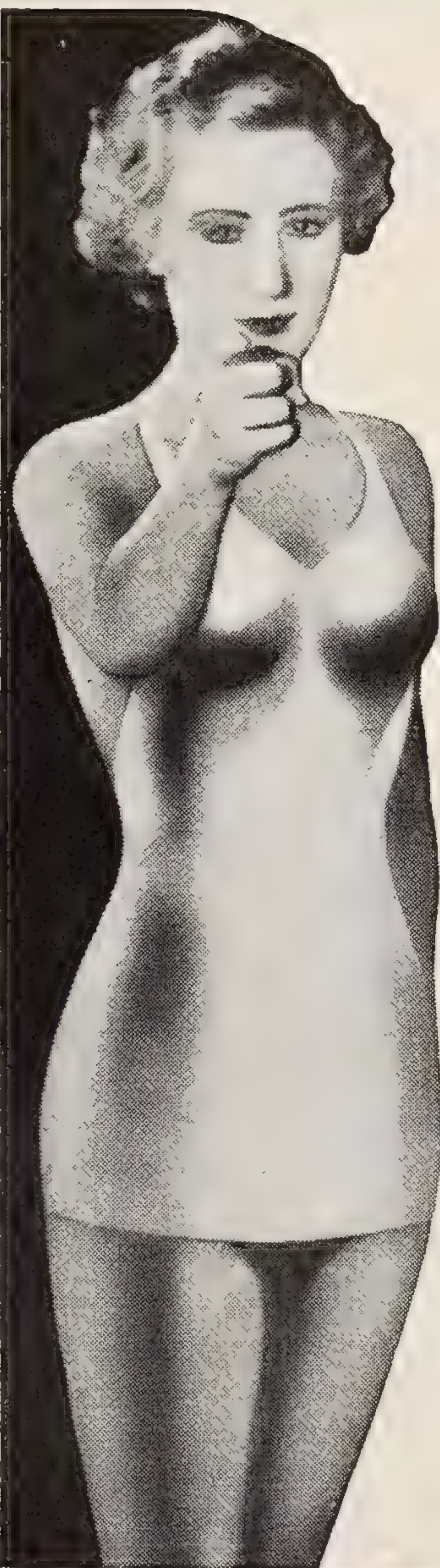


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PEPSODENT ANTISEPTIC

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This famous mouth antiseptic offers you a fresh, pure breath at $\frac{1}{3}$ the usual cost. That's because Pepsodent Antiseptic is 3 times as powerful as other leading kinds. It makes your money go 3 times as far . . . keeps breath sweet and wholesome 1 to 2 hours longer.



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3 Minutes
a day revives fresh
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Wake up your skin—rejuvenate and transform it—with famous NADINOLA Cream. This amazing tonic cream actually absorbs the dull, dead cuticle that hides your natural beauty. All you do is this: (1) At bedtime spread a thin film of Nadinola Cream over your face—no massaging, no rubbing. (2) Leave on while you sleep. (3) Watch daily improvement—usually in 5 to 10 days you will see a marvelous transformation. Freckles, blackheads disappear; dull coarsened skin becomes creamy-white, satin-smooth, lovely! NADINOLA Cream is a famous beautifier tested and trusted for nearly two generations. Fine results positively guaranteed. At all toilet counters, only 50c. Or write NADINOLA, Box F-38, Paris, Tenn. Generous 10c sizes of NADINOLA beauty aids at many 5c and 10c stores.

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Feminine attractiveness demands fascinating, youthful lines of a graceful, slim figure—with slender, firm, rounded contours, instead of unbecoming flesh. Hundreds of women have reduced with my famous Slimcream Method—and reduced just where they wanted, safely, quickly, surely. I, myself, reduced my chestline by 4½ inches and my weight 28 lbs. in 28 days.

J. A. writes, "I was 37 inches (across the chest). Here is the miracle your Slimcream has worked for me. I have actually taken 5 inches off. I am overjoyed."

The Slimcream treatment is so entirely effective, so easy to use, and so beneficial that I unhesitatingly offer to return your money if you have not reduced your figure both in pounds and inches in 11 days. What could be fairer than that!

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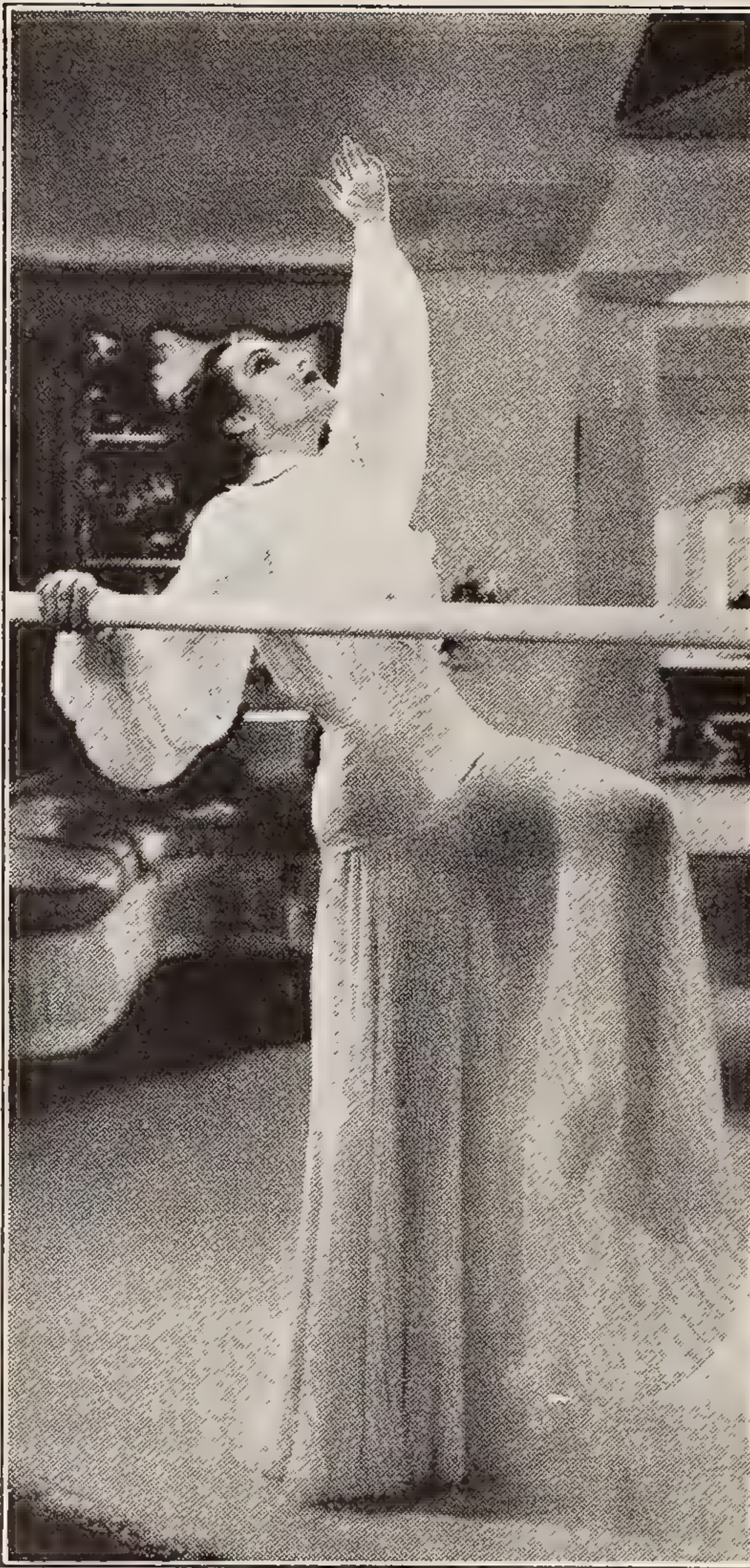
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Skeet-shooting or dancing, Dolores Del Rio is always a glamorous figure

Skeet-Shooting

(Continued from page forty-five)

Champs Gable and Cooper, disdaining the shot-spreading nozzles, shoot ordinary field guns. But there the similarity of their tastes ends.

Gable shoots Skeet, as he does everything else, with an all-absorbing intensity. He crouches for his shot, pots the bird the second it leaves the coop. Upon an infrequent miss, he is apt to blow a disgusted raspberry after it.

Cooper has the cowboy's distrust of shotguns, and he would much rather plunk at the bird with a rifle. Foregoing that, he uses a choked-up twenty-gauge which looks and shoots like one. His stance is casual, he aims long and fires late. How he gets anything, much less the high score he does, nobody knows. His best crack upon missing was: "H—I, who wants it!"

The fair sex is not totally lacking in talent. Dolores Del Rio, who so far leads in the scoring, fires a gun half again her size. She says she likes the noise it makes, albeit your snooping correspondent has caught her stuffing cotton in her ears. Sandra Shaw and Adrienne Ames shoot fair scores. Mary Carlisle, Muriel Evans, Florine McKinney and Ruth Channing shoot in a foursome—as in golf. But for the rest, they're just wimmin.

P. S. I haven't yet learned where they got the name "Skeet."

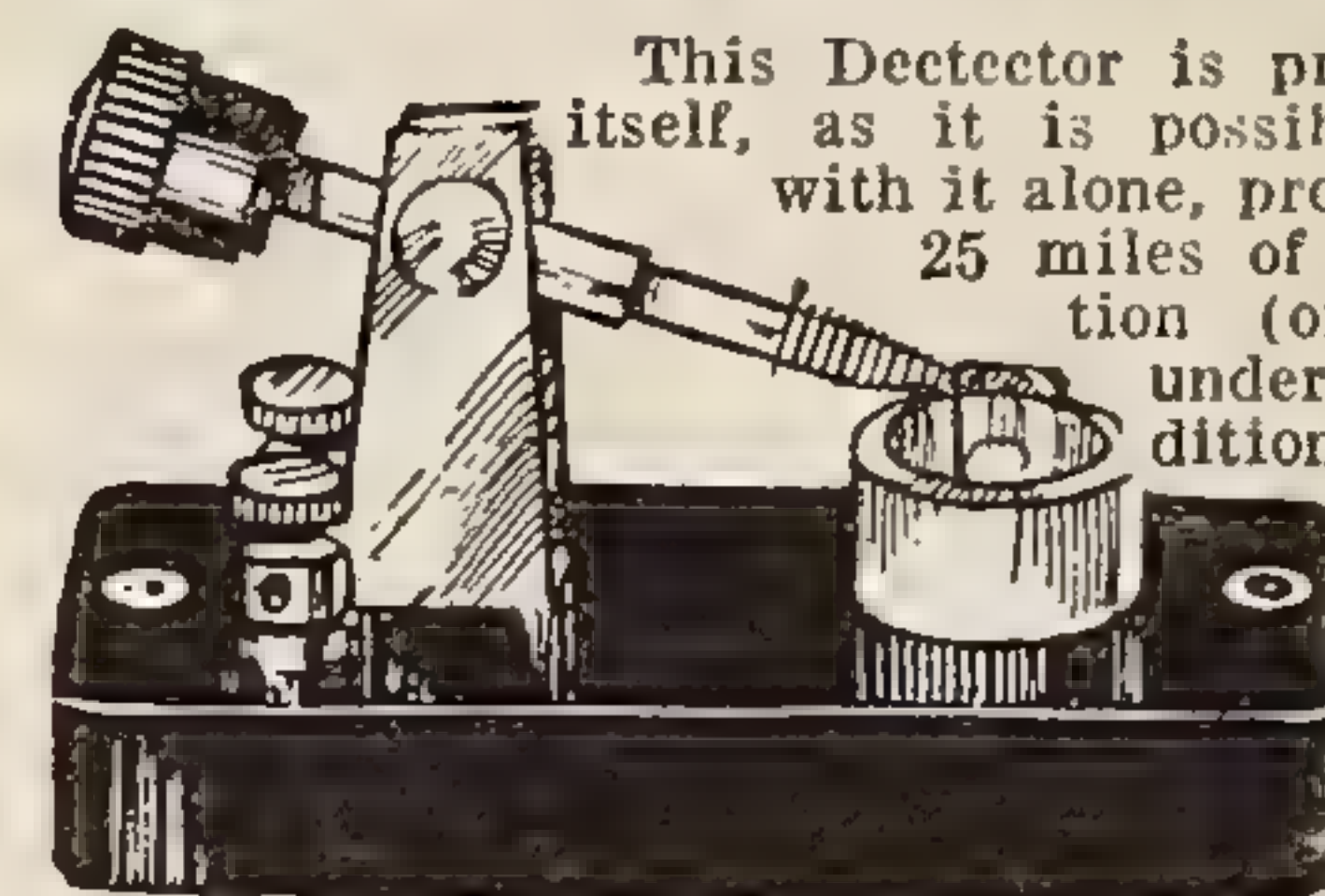


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THIS FRAME is FREE with each PHOTO or SNAPSHOT ENLARGEMENT for only 98c



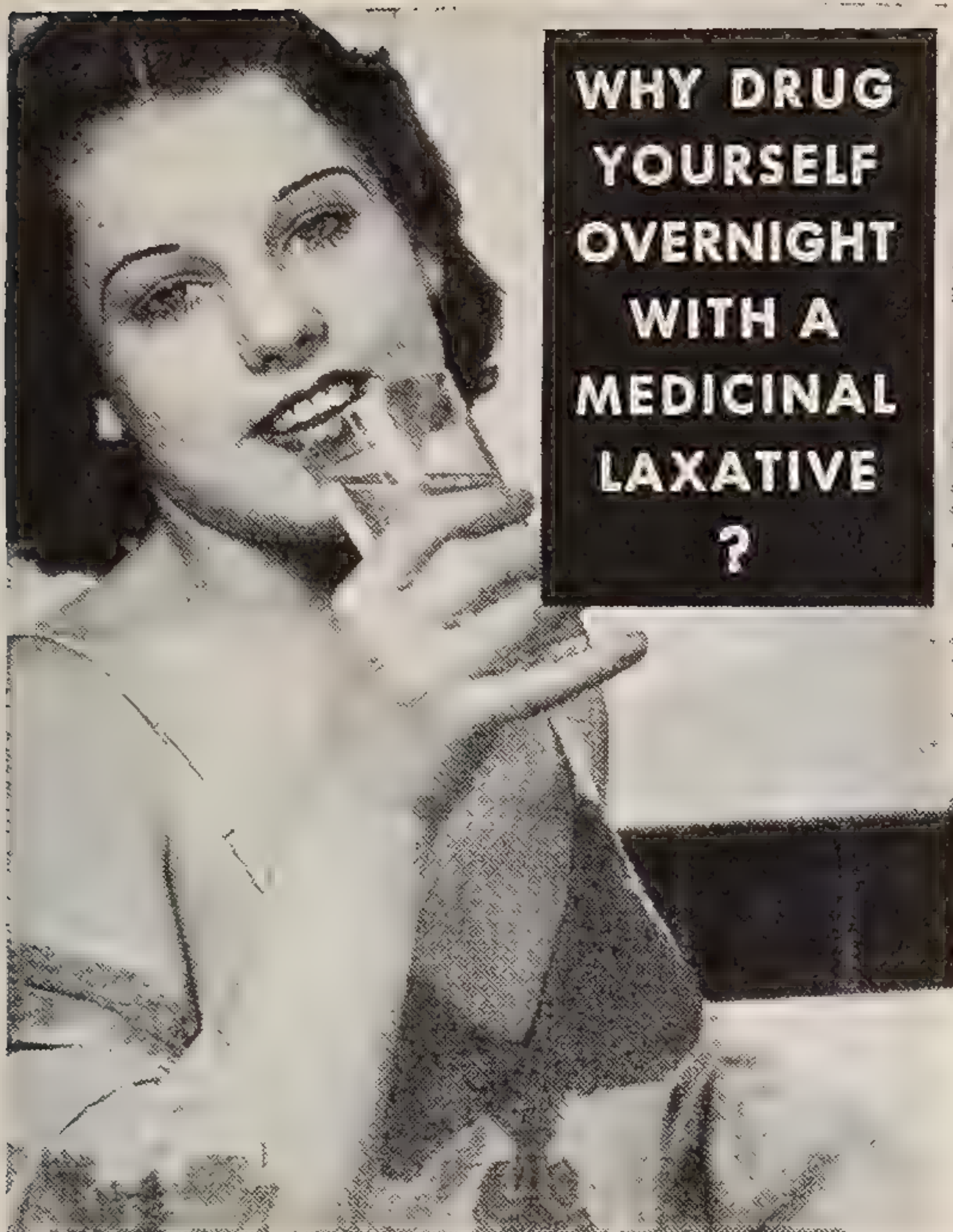
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MEDICINAL
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**PLUTO WATER
GIVES SAFE RELIEF
IN AN HOUR**

Of course, morning is the best time to treat constipation. That's just common sense. Any woman knows that a laxative drug, if kept in her system all night, is liable to harm delicate tissues somehow, some way. That's why doctors say, "Wait until morning before taking a laxative. Then, if nature still refuses, you can always depend on safe, gentle Pluto Water for a natural flush within an hour."

50,000 Doctors Recommend It

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Next time you feel dull . . . when your digestive system is sluggish . . . take this safe way to more natural relief. Take Pluto Water *before* breakfast. In less than sixty minutes you'll be your old energetic self again—happy, active, clear-headed—for Pluto will cleanse your system gently and completely of all waste poisons. No risk of doping your system overnight, either. You can get a bottle at any drug store—two sizes—25c and 50c.

When Nature Won't Pluto Will

**PLUTO
WATER**
America's Laxative Mineral Water

Mlle. Claudette Colbert

(Continued from page twenty-seven)

bring the girl a lunch that had been carefully cooked in the Colbert kitchen! And every day after that, along with her own lunch, Claudette brought the script girl's.

She hadn't changed! She was the warmly generous, charming girl I had known. And as if to verify the thought, a former classmate of hers at art school came to visit on the set. "I can't get over it," she told me, "Claudette might still be Lily Chauchoin, the girl I used to borrow paints from, for all the difference stardom has made in her! I had no intention of telephoning her when I first came out here. You see, I thought she wouldn't want to be bothered with somebody from 'the days when' . . . I thought with all the fame she's had she would *have* to act pretty much the big star. But not Lily. I might have known. We talked and giggled and curled up in our chairs there in her dressing room as if we were right back in her old apartment on Fifty-third Street. Yes, and she's getting a job for my sister, who has been out of work for so long."

I've said there was no change in Claudette. That was slightly wrong. There *has* been—she has developed wonderfully.

She attended a dinner party given not long ago by Travis Banton, noted artist and dress designer, for a prominent New York writer. It was a beautifully appointed dinner, the kind that reflects honor on a guest. But the writer, as they were having coffee in the drawing room afterwards, made a sweeping gesture. "That yellow lamp there is impossible, Travis! You ought to take it away!" It was the sheer effrontery that seems to be permitted only dowager duchesses.

On the following day, Claudette went shopping in the five and ten cent store. She bought a funny little old-fashioned yellow oil burner, had it wrapped in an elaborate, very large box and sent to Mr. Banton. "For all emergencies!" read the card. No, she hasn't lost her sense of balance, this Mlle. Colbert! I strongly suspect that, to her, all people with an exaggerated idea of their own importance are public enemies of the first order.

She herself remains unaffected, sincere, a sweet stabilizing influence in the Hollywood world of make-believe. And for that, I say, she deserves another—even greater—award!

. . .

The Answer to Last Month's Puzzle

S	U	L	L	A	V	A	N		N	E	X	T	
T	R	Y		L	O	T		W	O	N		H	
A	N		M	A	N		F	E	W		Y	E	
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R	E	A	D		O	N	E		H	E	R	B	
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L		M	E	T		S	O	N		H	I	S	
K	I	D	S			M	A	R	G	A	R	E	T

**"No more 'tired,'
'let-down feeling' for me."**



**"I reasoned that
my red blood corpuscle strength
was low and I simply
took a course of S.S.S. Tonic
and built it back."**

IT is all so simple and reasonable. If your physical let-down is caused by lowered red blood corpuscles—which is all too frequent—then S.S.S. Tonic is waiting to help you . . . and will, unless you have a serious organic trouble that demands a physician or surgeon.

Remember, S.S.S. is not just a so-called "tonic." It is a tonic specially designed to stimulate gastric secretions, and also has the mineral elements so very, very necessary in rebuilding the oxygen-carrying red corpuscles in the blood.

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You may have the will-power to be "up and doing" but unless your blood is in top notch form you are not fully yourself and you may remark, "I wonder why I tire so easily."

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yourself
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\$2.15
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ATLAS SUPER VALUES

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28x5.25-18	2.90	1.15	40x8	15.95	4.96
29x5.25-19	2.95	1.15			
30x5.25-20	2.95	1.15			
31x5.25-21	3.25	1.15			
28x5.50-18	3.35	1.15			
29x5.50-19	3.35	1.15			
30x6.00-18	3.40	1.15			
31x6.00-19	3.40	1.15			
32x6.00-20	3.45	1.25			
33x6.00-21	3.65	1.25			
32x6.50-20	3.75	1.35			

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"HUSH"
FOR
BODY ODORS
AT ALL **10¢** STORES



The advertisement features three Hush deodorant products. On the left is a round tin with a scalloped edge, labeled 'HUSH DEODORANT'. In the center is a spray bottle with a label that reads 'HUSH' and 'DEODORANT'. On the right is a stick deodorant with a label that reads 'HUSH Stick Deodorant'.

Paul Kelly Signs Term Contract With Fox

(Continued from page forty-three)

came to Hollywood. "I'll stand or fall upon my ability as an actor—and nothing else."

Hollywood could not help but admire his attitude. All eyes were turned in his direction as Paul refused more parts than he accepted. He refused a few contracts as well. Hollywood believed him fool-hardy, even bet he would fail, but in secret he was admired for his integrity.

Then came Walter Wanger with *The President Vanishes*. It was the chance for which Kelly had been waiting. He scored another terrific hit. Press and public alike sung his well-deserved praise.

A lot of actors I know would have paused at this point to take a few bows. Paul Kelly doesn't take bows—even when they are coming to him. He accepted as his next rôle, a second lead in a Western picture—"Because it was a good part."

It turned out to be a good Western, too, *When a Man's a Man*. Before he had finished it, Fox was talking contract to Paul Kelly.

Do you see now the story Hollywood read behind the headlines—the story of a success that was well merited? There aren't many similar stories in this town of overnight, sky-rocket triumphs, which makes it even more noteworthy.

I'd like to go on record with this prediction. Paul Kelly will be a star before the year is out.

Harry Carr's Shooting Script

(Continued from page thirty-one)

and now? Because it showed the pageant of life—somewhat exaggerated in detail but real in essence.

I Have My Yens

In case anybody wants to know—although I don't believe anybody does—my particular yens of the moment are:

Claudette Colbert: I think so much of the gal that I can darn near overlook *Cleopatra*. The trouble with that picture was that Cleopatra's palace hadn't any kitchens or swill pails. And Cleopatra herself never had a snuffling cold or any moles. In other words, there wasn't one real thing about the whole picture; but Claudette is intelligent, charming, loveable and a top-side actress.

Shirley Temple: who is just overwhelming; but she's gotta grow up and will probably become an intolerable prig at the age of twelve. Say, Shirley, how about going on a long vacation when you are eleven and come back when you are eighteen! How about it? Huh?

Wallace Beery: Wally is a good breakfast of liver and onions and a midnight supper of high-smelling cheese and honest lager beer. There has never been any one on the screen like him and probably never will be again. But Wally, how about making a good picture now and again—just to show there is no hard feeling?

What Wallace needs is that writing gal, Frances Marion. She knows the answers.



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... to ANY shade you desire
... SAFELY in 5 to 15 minutes

Careful fastidious women avoid the use of peroxide because peroxide makes hair brittle. Lechler's Instantaneous Hair Lightener requires NO peroxide. Used as a paste, it Cannot streak; Eliminates "straw" look. Beneficial to permanent waves and bleached hair. Lightens blonde hair grown dark. This is the only preparation that also lightens the scalp. No more dark roots. Used over 20 years by famous beauties, stage and screen stars and children. Harmless. Guaranteed. Mailed complete with brush for application. .

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HOLLYWOOD

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Today in Hollywood

(Continued from page ten)

INDIVIDUAL SELECTION of six "Protégés" by Paramount Studio, four "Debutantés" by Fox and six "Starlets" by Warner Bros. means organized opposition to the traditional Wampas (Western Association of Motion Picture Advertisers) "Baby Star" selections.

Nominations The press agents have proved themselves poor prophets in the past several years. Frequent quarrels have ensued with the studios. The result is that the public has stood by with an attitude of "Who cares?"

This year should be different. Paramount was the first in the field with the selection of its Protégés elected by a vote of two hundred and eighty executives, players, directors and writers. The winners were Gertrude Michael of Alabama (she once owned and operated a radio station), Gail Patrick, also of Alabama (1932 "Panther-Woman" contest survivor), Wendy Barrie (born in Hong-Kong, an English subject), Katherine deMille (likewise foreign-born—adopted daughter of Cecil B. deMille), Grace Bradley (former New York night-club entertainer), and Ann Sheridan (Clara Lou Sheridan of the "Search for Beauty" contest).

Fox Film choose as its Debutantés of 1935 this quartette: Rita Cansino (sixteen year old daughter of the Cansino dancing family), Frances Grant (New York stage dancer, just twenty), Rosino Laurence (eighteen, former stand-in for Sally Eilers), and Barbara Blane (nineteen and a singer).

Warner Starlets are Olivia de Haviland (protégé of Max Reinhardt) Maxine Doyle (champion mistress of ceremonies), Dorothy Dare (singer and dancer), June Martel (stage comedienne), Nan Gray (ingénue from Houston, Texas), and June Grabiner (wealthy Chicago socialite).

There they are, sixteen of Hollywood's best. Now we'll see what it means to be a Protégé—Debutanté—Starlet.

"KEN MAYNARD, western star, left today for a two weeks' vacation in his plane, destination unknown." So frequently has this item been printed in Hollywood newspapers that we decided to investigate.

Destination Unknown For two years, Maynard has been going to the same place—for two years he has been meeting a trio of the world's great scientists and archaeologists in the excavation of new and sensational ruins in the Yucatan region. They meet every month or so.

The three friends are T. A. Willard, inventor of the Willard battery, and famous for his recent excavations in this district; Dr. Sylvanus G. Morley, of the Carnegie Institute; and Franz Blom, of the Tulane Institute. When Maynard hops into his plane, he flies over three thousand miles of wastelands to the little town of Merida, where he joins the others. Then on to their excavations at Chichen-Itza, near Yucatan.

After about ten days of excavating, Ken, best informed film personage on this subject, returns to Hollywood, stars in another western picture, and makes money enough to return to his unusual hobby. Four million youngsters, who

THIS NEW INK CLEANS A PEN AS IT WRITES, AND DRIES ON PAPER SO FAST I NEVER USE A BLOTTER.

Will You Try This Pen-Cleaning Ink if we send a Bottle FREE?

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HOLLYWOOD HEART BEATS

Two OF THE film colony's first families will merge when Noah Beery, Jr., leads to the altar Maxine Jones, daughter of Buck Jones. Noah proposed on his twenty-first birthday, having known Maxine since they were in first grade . . . The romance of Anita Louise and Tom Brown is at that off-again-on-again stage, off at this writing, probably on before the magazine reaches you. When it is off, Anita has several swains and Tom goes about with Ida Lupino and Nan Grey . . . Wera Engels and Ivan Lebedeff are said to be formally engaged after two years. Wera, now under contract to M-G-M, is going to high school preparatory to becoming an American citizen . . . Lona Andre is being seen about with newcomer Earl Blackwell, once the escort of Doris Duke, world's wealthiest girl, Rosalind Kress, of the five and ten store millions, and Judy King, just a millionairess . . . Mary Carlisle seems to have broken with James Blakeley, that other social registerite. Blakeley suspended his film work to go Reno-ward where Barbara Hutton; five and ten Princess, is becoming an ex Mdivani . . . Toby Wing used to take all the time of very rich young Alfred Vanderbilt on the latter's visits to Hollywood. But this trip it is Florence Rice . . . What has become of the giant solitaire that Australian millionaire placed on Lily Damita's finger? . . . La Damita is being seen with Irish Erroll Flynn . . . Virginia Bruce with "Pinky" Tomlin, composer of *Object of My Affections* . . . Peggy Fears with the once-called Prince, Felix Rollo



—Charles Rhodes Photo

Tom Brown goes out with Ida Lupino between his off-again, on-again romance with Anita Louise—He reads "Nobody's Man"

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Signed W. H. FAWCETT.
(Publisher)

Subscribed to and sworn before me on this 23rd day of February, 1935.
E. V. MAUSEL
(Notary Seal)

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THE ELOPEMENTS last month were no surprise to Hollywood, news to the contrary notwithstanding. Director W. S. (Woody) Van Dyke and Ruth Mannix said their vows in New Orleans ... Paramount executive Melville A. Shauer and

Marriages

dancer Rosita Moreno went to Yuma ... Rex Lease and Elsa Roberts also ... Lease's marriage and the resultant publicity caused him to be hauled into court on a three-year-old traffic ticket. Police did not know his address until he married ... Joe Morrison did honors as best man when his stand-in, George McCullough, wed Jane Williams. In other words, a stand-in for a stand-in ... It has just been learned that Jan Kiepura and his "girl friend," Marta Eggerth, have long been man and wife.

RICHARD DIX won't let anyone interfere with the nursery he is building for his expected heir. Props from *Cimarron* and other cowboy trappings are the decoration motif, so sure is Rich that it will be a boy ... The Kent Taylors have had the

Blessed Events

cocktail bar removed for their nursery ... Upon a return visit of the stork, June Collyer and Stuart Erwin hope for a girl ... Norma Shearer and Irving Thalberg have expressed no choice ... Nor have Lorena Layson and Danny Danker ... All the blessed events of the month have been boys and sons now grace the homes of the Mervyn LeRoys (Doris Warner), the Hobart Henleys, the Guy Kibbees, the Frank McHughs, the Andy Clydes and the Lou Brocks. The last named four should all be comics ... That reminds of the story Dick Arlen tells of the birth of the Crosby twins. It seems that, although Dixie Lee Crosby presented Bing with the twins, Dr. Harris made the actual presentation. Bing and the doctor play golf together and one day, made a wager of double or nothing the obstetrician's fee. Bing won the golf game and with the arrival of twins, doubled his winnings.

JEAN HARLOW won her divorce decree from cameraman Hal Rosson in Los Angeles ... Alice White and Cy Bartlett have separated much to the sorrow of all their friends and Alice has departed Hollywood on a personal appearance tour ... Anita Page obtained an annulment of her marriage to songwriter Nacio Herb

Blasted Events

Brown ... Dorothy Gish sued for divorce to end her marriage of fourteen years to James Rennie. It was a double ceremony with the other couple Constance Talmadge and John Pialogau, still happily wed ... Virginia Cherrill and Cary Grant were legally freed ... Gwili Andre has a Reno decree from Stanislaw Mlotkowski ... Rosemary Ames split the ties with Bertie Meyer, London producer, in Chicago and immediately announced she

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Yet now it's easy to keep blonde hair always lovely. For there is a wonderful shampoo, called **Blondex**, especially made for blonde hair only, that will bring out all its rich, golden beauty. Helps keep light hair from darkening. Brings back the true golden sparkle to dull, dark, faded and streaked blonde hair. Not a dye. No harmful chemicals. Leaves hair soft, fluffy, silky without using any special rinses. Used by millions of blondes.

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CHROMINE COLORS Gray Hair Instantly. Send 35c. Chromine Laboratories, Box 412, New Hartford, N. Y.

"Beware of Those Vacation Romances"

writes

CAROLE LOMBARD

In the July Hollywood

The Magazine for which all the Stars write

would marry Chicago banker Abner J. Stillwell . . . Panther Girl Verne Hillie testified to mother-in-law arguments and was awarded a divorce from Frank Joseph Gill . . . Mrs. Ned Sparks won a decree and alimony from the sad-faced actor . . . Married since 1915, silent star Charles Ray and Clara Grant Ray indulged in a not unbitter legal battle . . . Elinor Fair filed suit for a severance of her second union to the same man, aviator Tom Daniels . . . Lila Lee, not so long married, and Jack Peine have split . . . Ditto Helen Morgan and Buddy Maschke, Jr., of Cleveland.

TYPOGRAPHICAL ERRORS

ONE WEEK, the press has Fredric March telling the world he is fed up on long-haired, becostumed cinema rôles, and that he is packing his wife (Florence Eldridge) and two adopted kiddies off to London, for a whirl at the stage, where art is art. The next week, the same reporters would have you believe that Freddie considers Hollywood an earthly heaven, and that the screen is the only place to develop and exhibit one's histrionic powers.

All of which leads the more or less untalkative star to express the wish that the boys and girls who write the pieces for the papers would cease misquoting him. Like all good bankers (that's what he started out to be), March prefers to stay where he can earn money.

Three years ago, when the medicos were giving him only a few weeks to live, Freddie might have listened to stage offers, in an effort to lighten the strain on his thoroughly weakened physique, but now he is again in robust health.

Unlike plenty of his colleagues, March is banking his money against a time when he can say farewell to toil forever.

THE NEWS that leaked out of the University of California Hospital in San Francisco that Myrna Loy was confined there, suffering from a mysterious and dangerous ailment, startled all Hollywood. Imagine the surprise of her intimates when Myrna appeared at a Hollywood dinner party four days later, looking pert and in the pink.

Truth is that Myrna wasn't ill at all. In fact, she visits the San Francisco health institution four times annually for a complete physical examination, just to guard against sickness.

AND NOW is as good a time as any to deny in behalf of Jean Harlow that she ever made that absurd remark following her divorce from Hal Rosson, "I'm a free woman—now I can really act." The statement was widely quoted in the press of the nation, but no reporter can be found who will admit writing it first. All copied it from other press despatches. That makes Jean Harlow the only goat for a senseless misquotation.

FLASHBACKS

FLASHBACK: It was just four years ago that Joel McCrea was assigned to his first leading rôle in Will Rogers' picture, *Lightnin'*. Upon completion of the picture, Joel was invited up to the Rogers' spacious ranch overlooking Santa Monica canyon.

HOLLYWOOD

Impressed, McCrea said to Rogers, "Someday I'll have a place like this—wide-open spaces, freedom, independence from the world!"

Rogers chewed away at his chewing gum and grinned characteristically, "Aw, naw, young fella—when you have enough money for a spot like this you'll be soakin' it into Rolls Royces."

"YEAH?" was all Joel had to say.

Will Rogers was the first to be invited to the "Circle M" Ranch in Chatsworth, California, and looked over an expanse of a thousand acres of rolling valley, hundreds of head of blooded cattle, and a comfortable ten-room farm house with adjoining help-quarters.

"What, I'll be—," said Will Rogers. "If you haven't gone and done it! Shake!"

It was Joel McCrea who grinned—and shook!

. . . .

FLASHBACK: Four years ago, he was just another kid trying to crash the studios. He took a cheap little apartment just across the street from Paramount so as to be able to roll out of bed and into the casting office—vainly. And now, with success at that same studio an assured thing, Joe Morrison has just concluded negotiations for the purchase of that same apartment house. He is planning to have it completely remodeled in memory of the young man who had had such difficulty in paying the rent not so long ago.

. . . .

FLASHBACK: When Joan Crawford was dancing in the chorus, there was a nice young kid who was rather sweet on her. It was just one of those boy and girl friendships and nothing ever came of it. Every night, after the show, they would meet and go for long walks. They'd stop in front of furniture stores that featured beautiful rooms, complete, in the windows. Joan would stand and gaze enraptured. Then turning to her friend, she would say.

"I'm going to work very hard and be very successful. I want a home more than anything else in the world and someday—"

Today Joan has the home and Hollywood sometimes wonders why she is content to enjoy it away from the rest of the world. The boy is also in Hollywood. They are still friends, yet they do not see each other very often. He is also a star. His name is Jack Oakie.

HOLLYWOODIANA

- **MOST OFT-REPEATED** joke of the month in Hollywood. A caustic acquaintance put this query to Douglas Fairbanks, Sr. "How's the Duchess?" "What Duchess?" Doug asked. "Oh," came the blithe answer, "any old Duchess!"

. . . .

AN INDEPENDENT PRODUCER, operating on the usual shoe-string, employed a rather high-priced actor as leading man for his current masterpiece. The actor lived at the beach. At nine o'clock one morning, he phoned the producer and said, apologetically, "Gosh, old man, I wouldn't have done this for anything! I overslept this morning and I can't possibly be at the studio before ten."

The producer gasped. "That's terrible!" he wailed. "Do you know we have thirty-five people on the set, and we can't crank a camera until you get here? Well . . . if you can't, you can't. But come as fast as possible."

He hung up the phone, walked onto the set, and called, "Time out for lunch!"

. . . .

THIS ANECDOTE was related to a group of lunchers at the Vendome. There was a strained and distinctly *un-amused* silence, and then one of them said, "I called lunch at ten, myself, the other day for exactly that reason!" The lunchers were independent producers, called "indies" in Hollywood.



In this picture, Bette Davis, Wini Shaw, Al Jolson, Dick Powell, Warren William, George Brent, Lyle Talbot, Monte Blue, Harry Seymour—At birthday party for KFWB, Warner Bros. radio station in Hollywood

—Charles Rhodes Photo



SO TIRED, SO BLUE

Till This ALL-VEGETABLE Laxative Solved Her Constipation

SHE was so tired—depressed—always having colds and headaches. And she had tried so many things she almost despaired of getting relief. Then she discovered the real answer. A laxative that gave thorough, natural cleansing, not mere *partial* bowel action.

Can there be such a difference in laxatives? Stop and think for a minute. Nature's Remedy (NR Tablets) contains only natural plant and vegetable laxatives, properly balanced. No phenol derivatives. Ask any doctor the difference. You'll be surprised at the wonderful feeling that follows the use of NR. You're so refreshed—toned up—so pleasantly alive. You'll want to give NR's a fair trial immediately. They are so kind to your system—so quickly effective for relieving headaches, colds, biliousness, chronic fatigue or bad skin. They're non-habit forming—another proof that nature's way is best. The economical 25 dose box, only 25c at any drug store.

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29x5.00-19	2.85	1.05	34x4	3.25	0.85	35x5	3.95	1.55	
30x5.00-20	2.85	1.05							
28x5.25-18	2.90	1.15							
29x5.25-19	2.95	1.15							
30x5.25-20	2.95	1.15							
31x5.25-21	3.25	1.15							
28x5.50-18	3.35	1.15							
29x5.50-19	3.35	1.15							
30x6.00-18	4.40	1.15							
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SEND ONLY \$1.00 DEPOSIT with each tire ordered. (\$4.00 deposit on each Truck Tire.) We ship balance C.O.D. Deduct 5 per cent if cash is sent in full with order. **ALL TUBES BRAND NEW—GUARANTEED.** Tires failing to give 12 months' service replaced at half price. **ORDER NOW!**

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Through Hollywood's Eyes

- Although you may not know it, you invented motion picture magazines. You, the public. No editor conceived the original idea of film publications. They were the natural outgrowth of public demand. It all happened like this:

Twenty-four years ago, a New York publisher had trouble with his illustrators. He searched about for another method of presenting fiction in a magazine without benefit of artists. He found the solution to his problem in an industry then, and for some time thereafter, in its infancy.

This industry was the motion picture. It presented upon the flickering screens of tiny, deserted stores, converted into nickelodian theatres, a form of entertainment already nicknamed "The Movies."

The Movies had plots—not very good plots, I'll grant you—but nonetheless stories that could be fictionized for magazine publication. And more important still, these stories could be illustrated with photographs. No artists necessary! So was born the first motion picture magazine.

Soon after its appearance on the newsstands of the country, came an unexpected public response. Readers began to tear out pictures from its pages, and indicating certain actors with pencil marks, asked, "Who is this? Where was he born? Is he married? How old is he? What does he eat for breakfast?"

Movie actors, in those days, you must remember, were anonymous. They had no advertised identities. Stars were unthought of, for precious few of this industry's pioneers had the slightest conception of its future. It was simply an entertainment novelty that was thought to have no future.

Came the Dawn

- The response of the public to the first movie magazines was as great a surprise to the producers as it was to the publishers. Neither knew quite how to answer the demand. Actors could be hired by the gross and what possible difference would it make which actors were hired?

You decided the issue. You elected your personal favorites. The novelty of pictures that moved was wearing thin. You demanded more than novelty. You wanted personalities you could take to heart, whose careers you could follow with friendly interest.

The producers began to give names to their actors; the magazines began to interview them. Those early interviews were extremely amusing in the light of present-day standards.

The movies and the magazines devoted to them grew up together. They passed from the swaddling clothes days through an age of juvenile antics to a brief day of false

sophistication. And now the movies have graduated to a new intellectual era. You have only to view the really great effort of the past six months to realize this.

Now a Word About Ourselves

- If this magazine is to serve you, who created it, we must keep apace. We must have the benefit of your advice and council. You must tell us what you like and what you dislike.

With this issue, we have made several editorial changes. We have started a new department to report the news behind the news of Hollywood. It is designed to give you a complete, unbiased and truthful account of the month's activities of your favorites. We invite your criticism.

Stories written and signed by the stars are a feature we retain. Of course, only a magazine edited in its entirety in Hollywood could present such a feature. You have told us that you enjoy these personally signed stories and unless you tell us otherwise, they will continue. I believe you can help us even further. You can name specifically the players you wish to read about each month. If you will write me personally, I will have published at least one "Command Story" every issue. Now who shall it be in July? Garbo, Hepburn, Jean Harlow, Grace Moore, Fred Astaire, Shirley

Temple, John Boles, Clark Gable, Marion Davies, James Cagney, Mae West, Bing Crosby, Margaret Sullavan. Who?

You are the editors. I am only working for you.

• • • •

Notes at Random: Aren't you a bit weary of announcements by actors that they will never again give an interview? Leslie Howard recently made such a statement, then promptly proceeded to give a half dozen interviews upon the subject of why he wouldn't give any more interviews. Leslie, I'm ashamed of you.

Out in the San Fernando Valley, there is a sign on a vacant property which reads, "Tread lightly—This spot belongs to Walter Winchell." Imagine the heavy-footed Mr. Winchell asking others to "tread lightly." Grammatical, too.

With all of the studios picking starlets for 1935, I'd like to make a personal nomination. Miss Constance Collier, with only one minor effort, "Shadow of Doubt," to her credit, should be a reigning screen star before the end of the year—without a shadow of doubt.

Jack Grant



The Publisher Says:

Here is the biggest movie magazine for the money that you have ever seen on the newsstands—the New HOLLYWOOD at five cents a copy. Now in its twenty-fourth year of publication, it has become the truly different magazine you have always wanted. The men and women on its staff live in Hollywood. Their best and most intimate friends are the stars. That is why the stars have

turned authors for your benefit. Mr. Grant, the editor, and Mr. Smalley, the managing editor, both veterans in the business, know Hollywood as few others do. Under their guidance, HOLLYWOOD will report upon every item of the colorful, intimate goings on about town, written brilliantly, concisely, constructively. If you want to know all that is happening in Hollywood, you will have to read HOLLYWOOD.

W. H. FAWCETT,
Publisher.

Finally!



a really bright indelible
lipstick that can't possibly
turn purplish . . .

HERE is the first and only indelible lipstick
that stays gloriously red on the lips.

It positively *can't* turn purplish.

Put it on . . . let it set . . . wipe it off . . . it
stains the lips, pastelessly and transparently,
to the same *pure red* as the stick itself.

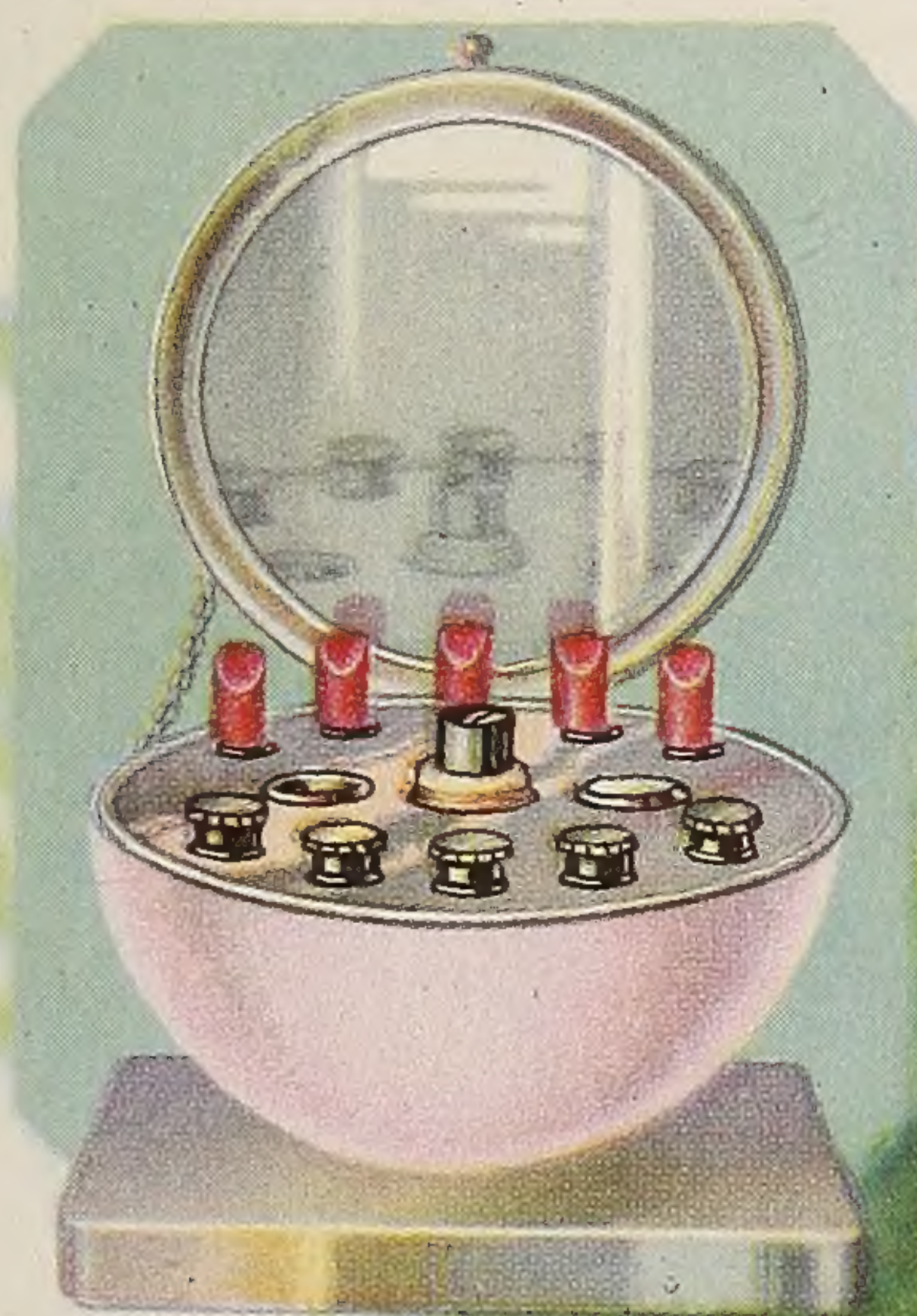
TATTOO "HAWAIIAN" is the brightest,
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It's the same stirring red with all the won-
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Hibiscus blossoms

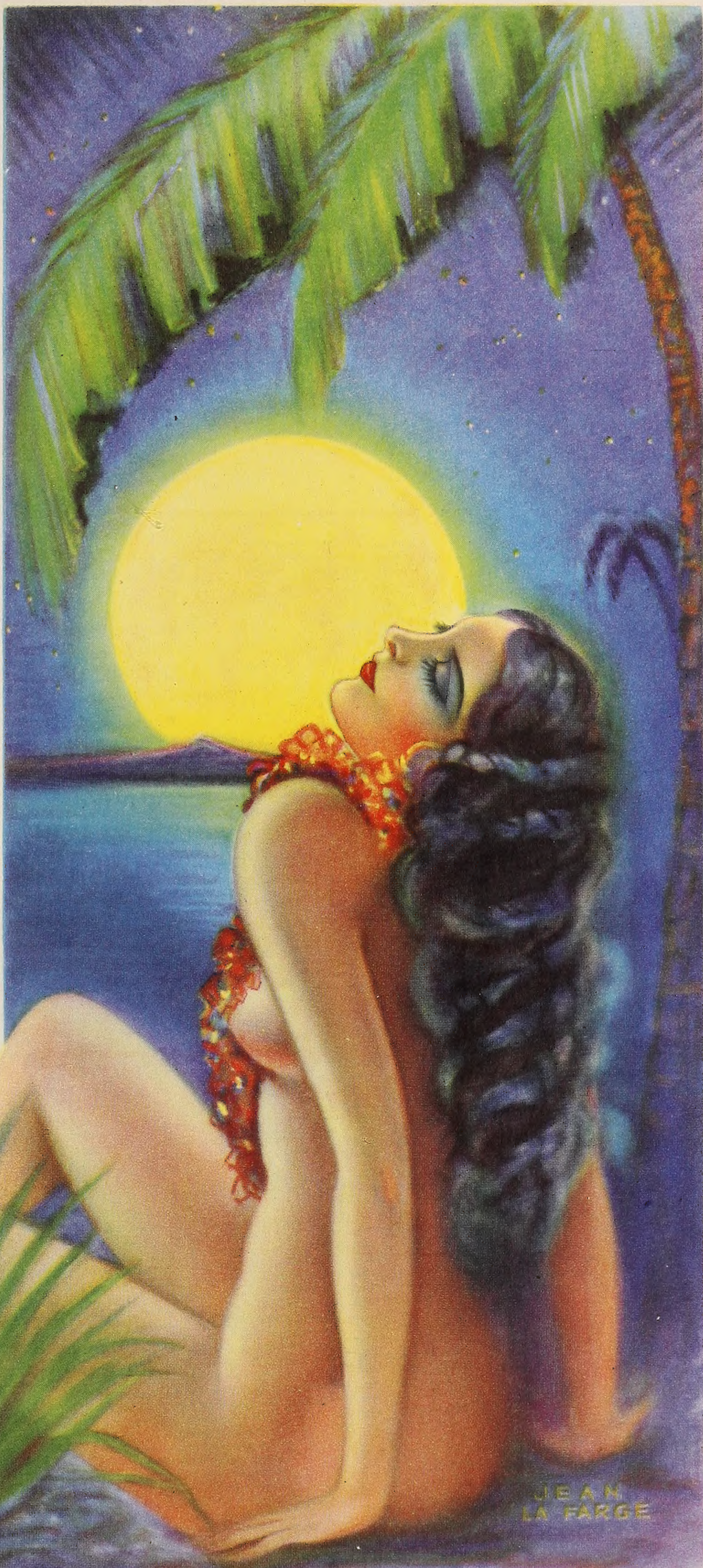
. . . the very shade you've searched for . . .
hoped for . . . but never found.

Yes, it's a *startling* red . . . very startling . . .
still, easy to wear, because its intensity is
favored with a richness and sincerity that
make it femininely soft and appealing, in-
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demand a sealed package of pads

for your next permanent wave



Joan Blondell, Warner Bros.' Star in "Traveling Saleslady"



FREE BOOKLET shows how to dress your hair like a Movie Star

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| <input type="checkbox"/> Chestnut | <input type="checkbox"/> Titian | <input type="checkbox"/> Brown |
| <input type="checkbox"/> Brown | <input type="checkbox"/> Reddish | <input type="checkbox"/> Golden |
| <input type="checkbox"/> Titian | <input type="checkbox"/> Blonde | <input type="checkbox"/> Blonde |
| <input type="checkbox"/> Reddish | <input type="checkbox"/> White or | <input type="checkbox"/> Light |
| <input type="checkbox"/> Brown | <input type="checkbox"/> Gray | <input type="checkbox"/> Golden |
| | (Platinum) | <input type="checkbox"/> Blonde |



PERC WESTMORE

Nationally famous authority on hair and coiffure design at Warner Bros. Studios, in talking to Joan Blondell says:—"I cannot endorse too highly the protection offered by this new sealed package of Duart Pads. Every woman who values the natural beauty of her hair should demand it!"

IMAGINE that you are in a beauty shop now, getting a **DUART PERMANENT WAVE**. It is time to place the pads on your curls. You will see the operator break open a **SEALED** individual package of Duart Pads, and you will know without question that they are **GENUINE DUART**, and have never before been used.★ You have the positive and pleasing assurance that your wave will be done with exactly the same kind of materials used to create the most beautiful, most popular permanent waves in America—worn by the Hollywood stars.★ You can be sure also, that the beauty shop you are patronizing is using up-to-date professional methods of beauty culture and will be extremely careful to safeguard the natural beauty of your hair.★ Look for the beauty shop near you that features Duart Waves and the vital protection of the sealed package of Duart pads. Prices may vary with the style of coiffure desired and the artistic reputation of the operator.

Look For DUART Where You See This Sign



DUART

Choice of the Hollywood Stars